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NEW YORK'S GOLDEN AGE: 'MANHATTAN '45,' BY JAN MORRIS

NEW YORK®

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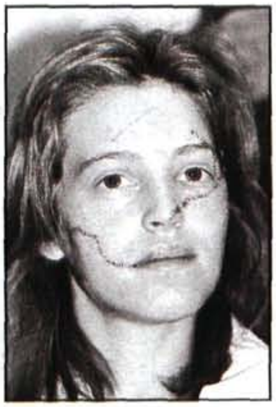

BY DINAH PRINCE

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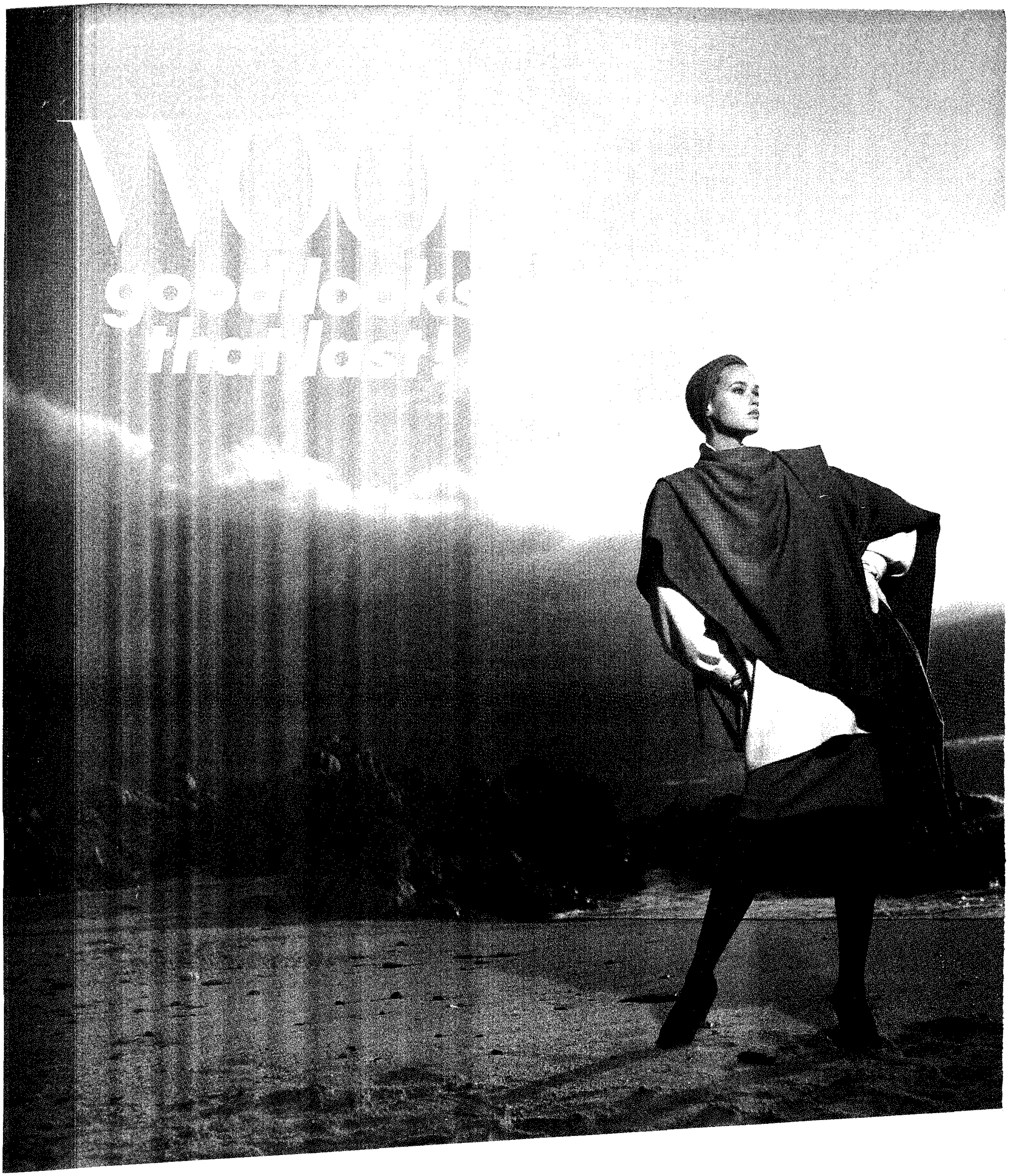

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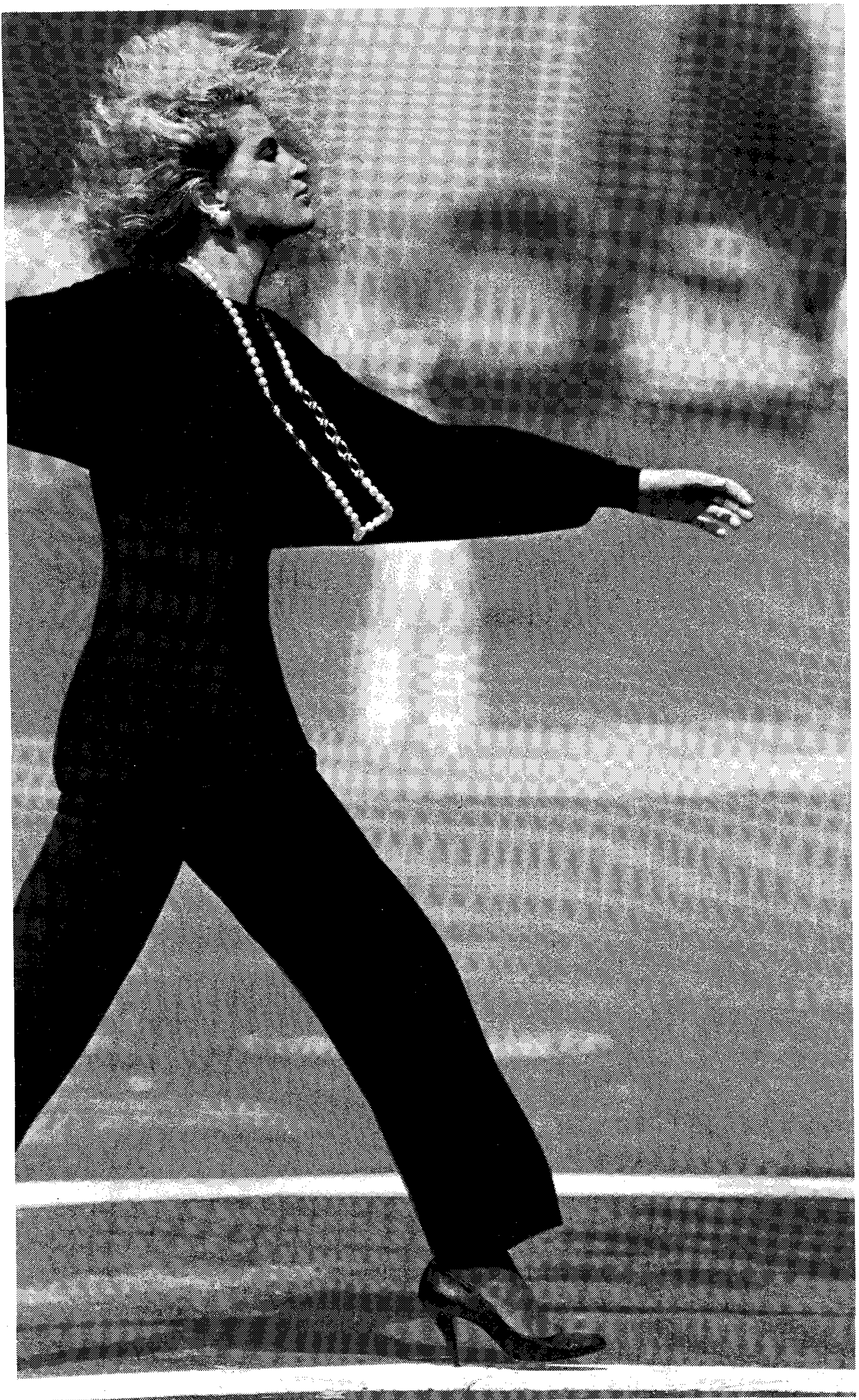

Black long sleeve tunic; $365. Matching pant; $395. Both in pure cashmere for sizes S/M,M/L.
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Projected

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sophistication of cashmere at SFA.

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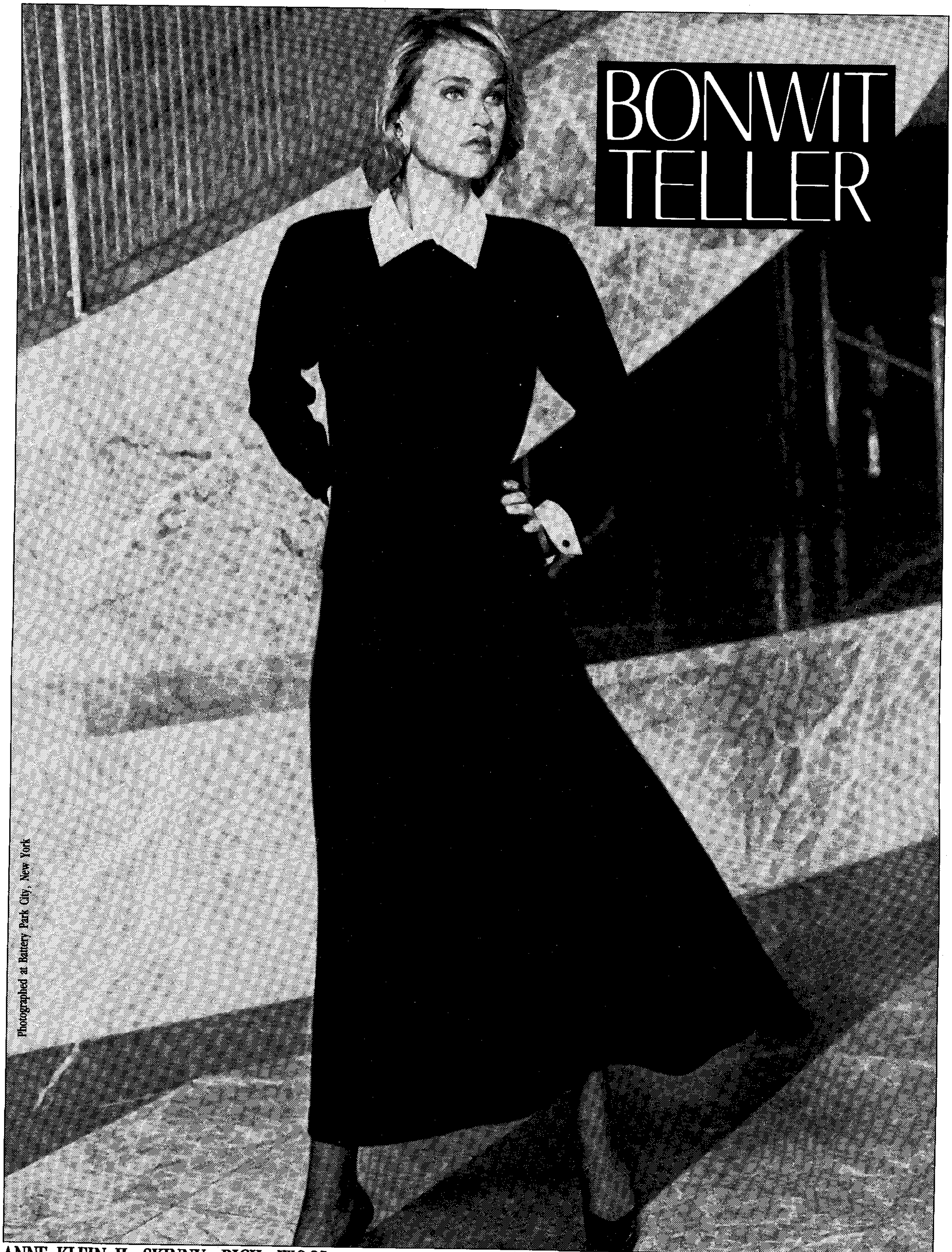
Saks Fifth Avenue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You can't have too much of any of them. Nor of the super-rich touch: white silk charmeuse collar and cuffs on rib-waisted lambswool sweatering, 138.00 Longer, flaring merino skirt, 120.00 Both onyx for S,M or L sizes. In Anne Klein II

New York Manhasset Scarsdale Short Hills

PURE WOOL ® Pure Wool® The sewn-in Woolmark label is your assurance of quality-tested fabrics made of the world's best...pure wool.

VOL. 19, NO. 39 OCTOBER 6, 1986

CONTENTS

38 Recover Girl

BY DINAH PRINCE

After only one year in New York, Marla Hanson had become a well-paid model. Last June, makeup artist Steve Roth, Marla's former landlord and one of the many men drawn to her over the years, allegedly decided to end her career by hiring two men to slash her face with razor blades. While Roth and the two others charged with the assault are in court this fall, Marla Hanson will be rebuilding her life and career. Now, when she looks in the mirror, she says, "I don't really see the scars—I see myself."

48 New York's Golden Age

BY JAN MORRIS

Millionaires living on Fifth Avenue. The impoverished living in slums. Some things in New York haven't changed in the past four decades, but many things have. In this excerpt from her book *Manhattan '45* (to be published by Oxford University Press in April 1987), Jan Morris explores life as it used to be: debutantes dancing the nights away at the Stork Club and El Morocco; *true* bohemians living in Greenwich Village; cattle being slaughtered just a few blocks from River House. New York had emerged from World War II as a city of dazzling wealth and towering size. A look at the way things were.

62 Breaking the Sound Barrier

BY DAVID BLUM

This week, when the movie *Children of a Lesser God* opens, Marlee Matlin, 21, will become a movie star. However, she may never star in a film again, because she is deaf. Matlin, who appeared in a Chicago stage production of *Children* and is now living with William Hurt, her co-star in the screen version, is determined to have a career in the theater. "I do *not* do commercials," she says. "I'm an *actress*."

68 Fashion: Foot Notes

BY WENDY GOODMAN

In this season of luxe fabrics and jeweled dresses, evening shoes—in silks and satins, with rhinestones and bows—are right in step.

DEPARTMENTS

16
THE BOTTOM LINE

By Dan Dorfman

Money managers at this year's Montgomery conference are bearish—again. Are they wrong?

22
THE NATIONAL INTEREST

By Michael Kramer

Shamir and Peres prepare to swap jobs, as Israel's future seems to be brightening.

24
ON MADISON AVENUE

By Bernice Kanner

Two new books reveal everything you've always wanted to know about the cola kings.

88
WINE

By Alexis Bespaloff

Some restaurants around town offer fine wines at comparatively reasonable prices.

THE ARTS

72
MOVIES

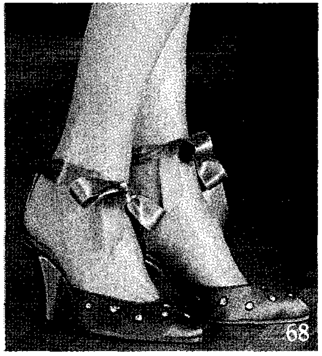
By David Denby

The Name of the Rose jettisons monkish wisdom for monkey-faced melodrama.

76
ART

By Kay Larson

David Hockney turns out simpleminded collages; a German is up to some funny stuff in the photo booth.



78
TELEVISION

By John Leonard

Sledge Hammer! is a gleeful joke on macho types like Clint.

83
MUSIC

By Peter G. Davis

Openings at the Met and the Philharmonic weren't thrilling.

86
THEATER

By John Simon

Confessions of a Nightingale gives us the "nice" Williams.

MISCELLANY

Letters 6
Intelligencer, *by Jeanie Kasindorf* 13
Fast Track 30
Ruth Recommends, *by Ruth Gilbert* 34
Best Bets, *by Corky Pollan* 70
Sales & Bargains, *by Leonore Fleischer* 91
***Cue* Listings** 93
***New York* Real Estate** 135
***New York* Travel** 136
***New York* Services and Sales** 137
Strictly Personals 143
London *Times* Crossword 148
***Cue* Crossword,** *by Maura B. Jacobson* 148

Cover: Photograph by Alex Chatelain. Inset by Marc Vodofsky/New York *Post.*
Makeup: Mariella Smith-Masters. Hair: Ayo for Bumble & Bumble, NYC. Shirt: Agnès B. Watch: Tiffany & Company.

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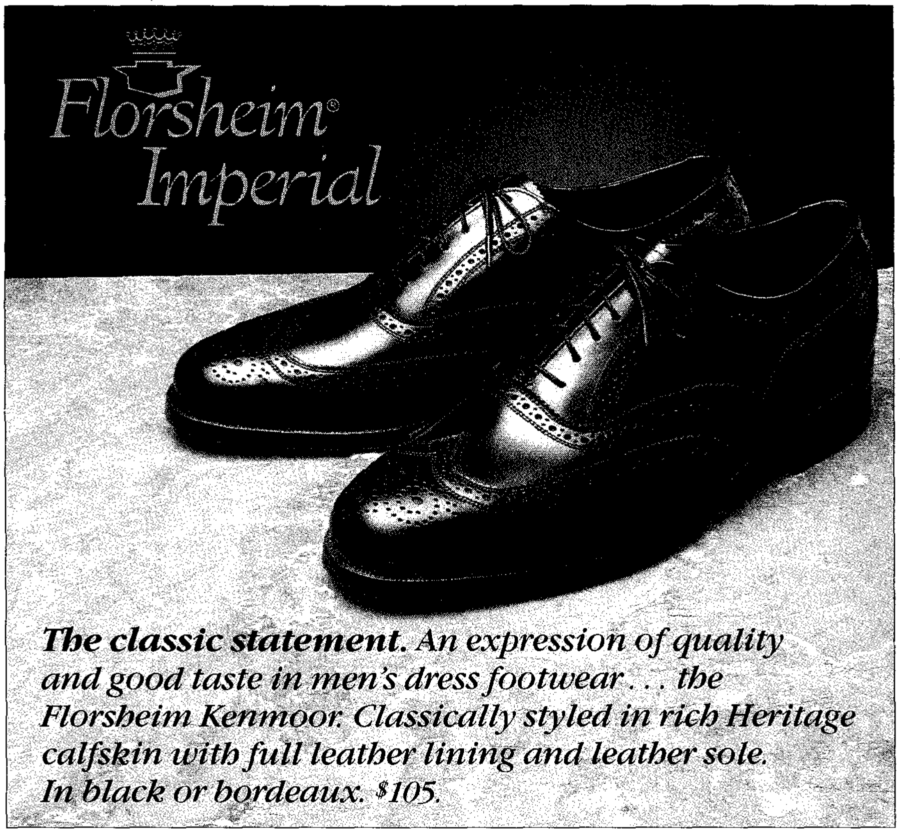

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LETTERS

Second That Emotion

I WOULD LIKE TO CONGRATULATE YOU ON Bernice Kanner's article about people who have had to look for work in the advertising industry ["On Madison Avenue: The Human Factor," September 15]. Frankly, it's the best piece of journalism about the advertising business I've seen this year. While everybody else has been publishing the same information about buy-outs, mega-mergers, conflicts of interest, and the like, Kanner went straight to the heart of the matter and came up with something original, interesting, and—God save the mark!—*human* to say about what's been going on.

Mark Stroock
Senior vice-president
Young & Rubicam, Inc.
Manhattan

Welcome Wagon

THE ITEM YOU RAN IN "INTELLIGENCER" on September 15 ["Neighbors Still Battling Barneys," by Jeanie Kasindorf] should have been called "Some Neighbors Still Battling Barneys." The implication is that the Chelsea neighborhood as a whole is against the Barneys project. This is in no way accurate. A very large group of us feel that Barneys is a major asset to Chelsea, and we have voiced that support at numerous community-board and city hearings.

It is well known that a small, vocal minority of malcontents can seize the headlines by virtue of the irritating nature of their cries, but I am surprised that you have not looked beyond the clamor to investigate the real issues involved. The Barneys project is not only beautifying the area, it is also helping to bring about positive changes in a once-decaying neighborhood.

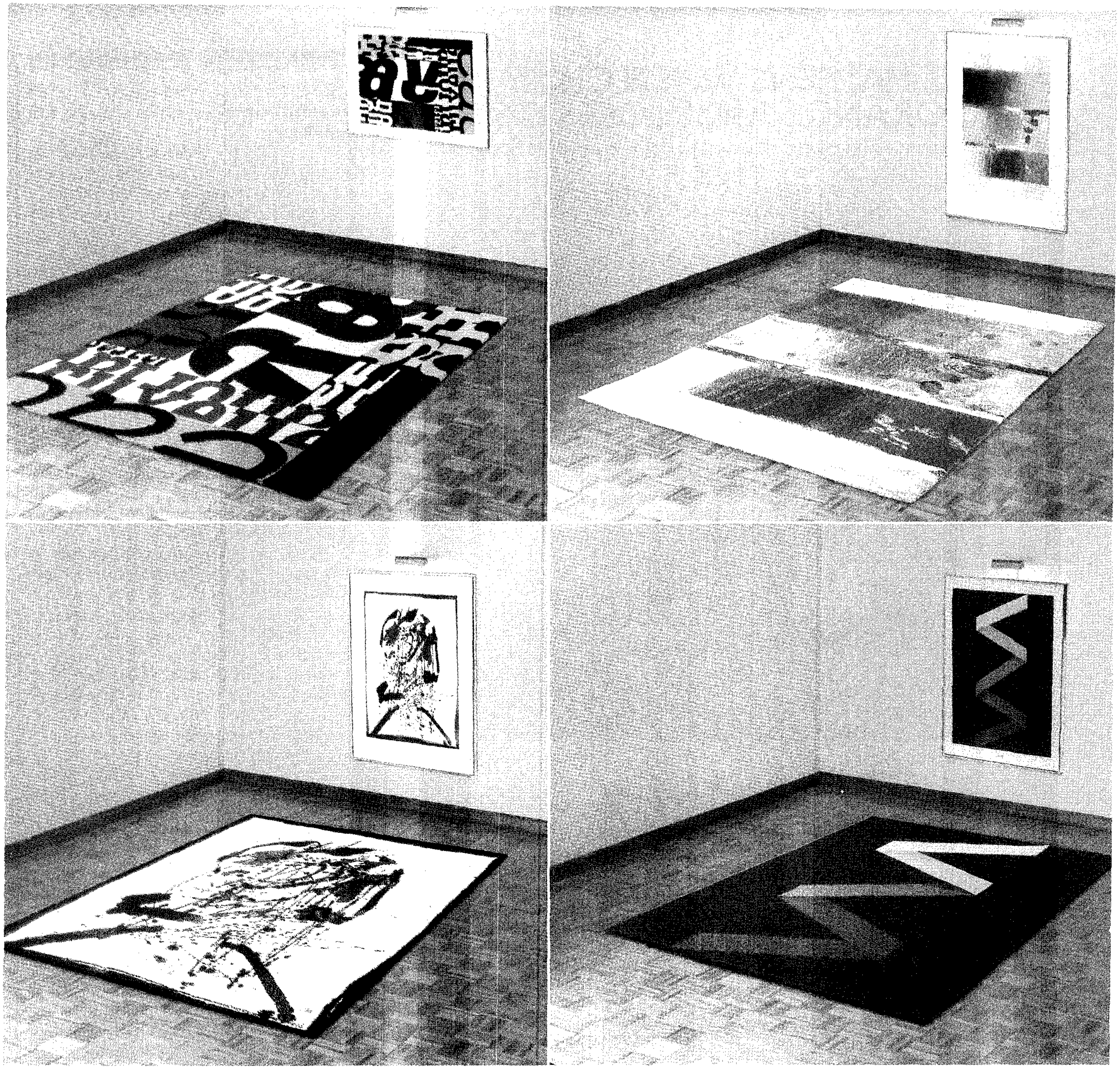
Thomas J. Shivers
Manhattan

Divine Degree

THE IMPLIED SLUR IN MICHAEL KRAMER'S "Are You Running With Me, Jesus?" [August 18]—that Marion "Pat" Robertson "enrolled in a three-year Bible school"—is misleading. New York Theological Seminary (then called the Biblical Seminary in New York) has existed as a fully accredited postgraduate institution since 1900.

The three-year program in which Robertson enrolled leads to a Master of Di-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



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ART THAT HANGS FROM THE FLOOR.

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What's black and white and yellow and red all over? The graphics of Gunnar Aagaard Andersen. There's the muted mix of greys and reds of Arne L. Hanson, the zigs and zags of Per Arnoldi, the abstracts of Robert Jacobson (see above). We could go on. But not now. Come see it for yourself. In living room color.

And just to make sure you don't think the idea is totally off the wall, there are matching silk screen prints available for the wall.

On the floor, the rugs are available in 4′7″ x 6′7″ (see below) for $399 (regularly $620), 6′ x 9′ for $749 (regularly $1150) and 8′2″ x 11′ for $1099 (regularly $1830).

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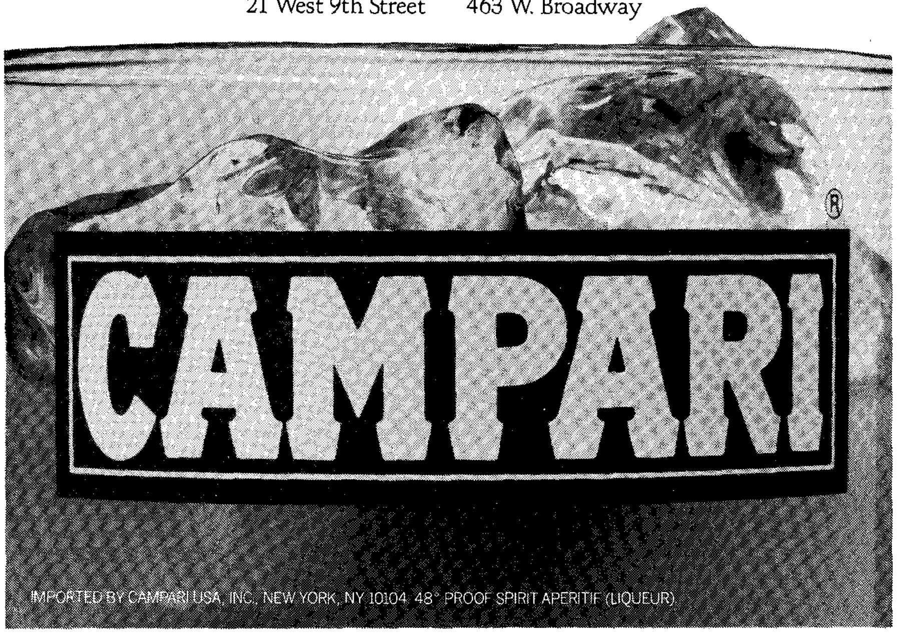
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Merrill Lynch brings home John Singer Sargent.

Merrill Lynch is proud to sponsor the John Singer Sargent exhibition at the Whitney Museum of American Art.

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John Singer Sargent
October 7, 1986–January 4, 1987
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Madison Ave. at 75th St.

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vinity, the first professional degree awarded in theology, which is similar to a law degree.

William A. Weisenbach
Vice-president
New York Theological Seminary
Manhattan

The Split-Level Blues

"BACK TO THE SUBURBS" [BY ELLEN HOPkins, September 1] really hit home. After a joint total of 70 years of apartment living, my husband and I bought the quintessential suburban home—a split level—fifteen months ago.

While we don't yet have children with whom to share our home, we *have* shared it with carpenters, plumbers, roofers, and electricians. We've weathered a hurricane, an earthquake, several leaks, frozen pipes, and a flooded basement—not to mention an invasion of carpenter ants and a colony of mice.

To be sure, there is a positive side to this way of life. We have the world's most wonderful neighbors, Stew Leonard's, lots of closet space, and a terrific town. Finally, after a year, the suburbs are becoming home.

But if anybody tells Susan Ginsburg about that co-op on Central Park West, I wish she would give me a call. I've kept my New York phone number (as well as my subscription to *New York*).

Amy Zipkin
Westport, Conn.

Critical Condition

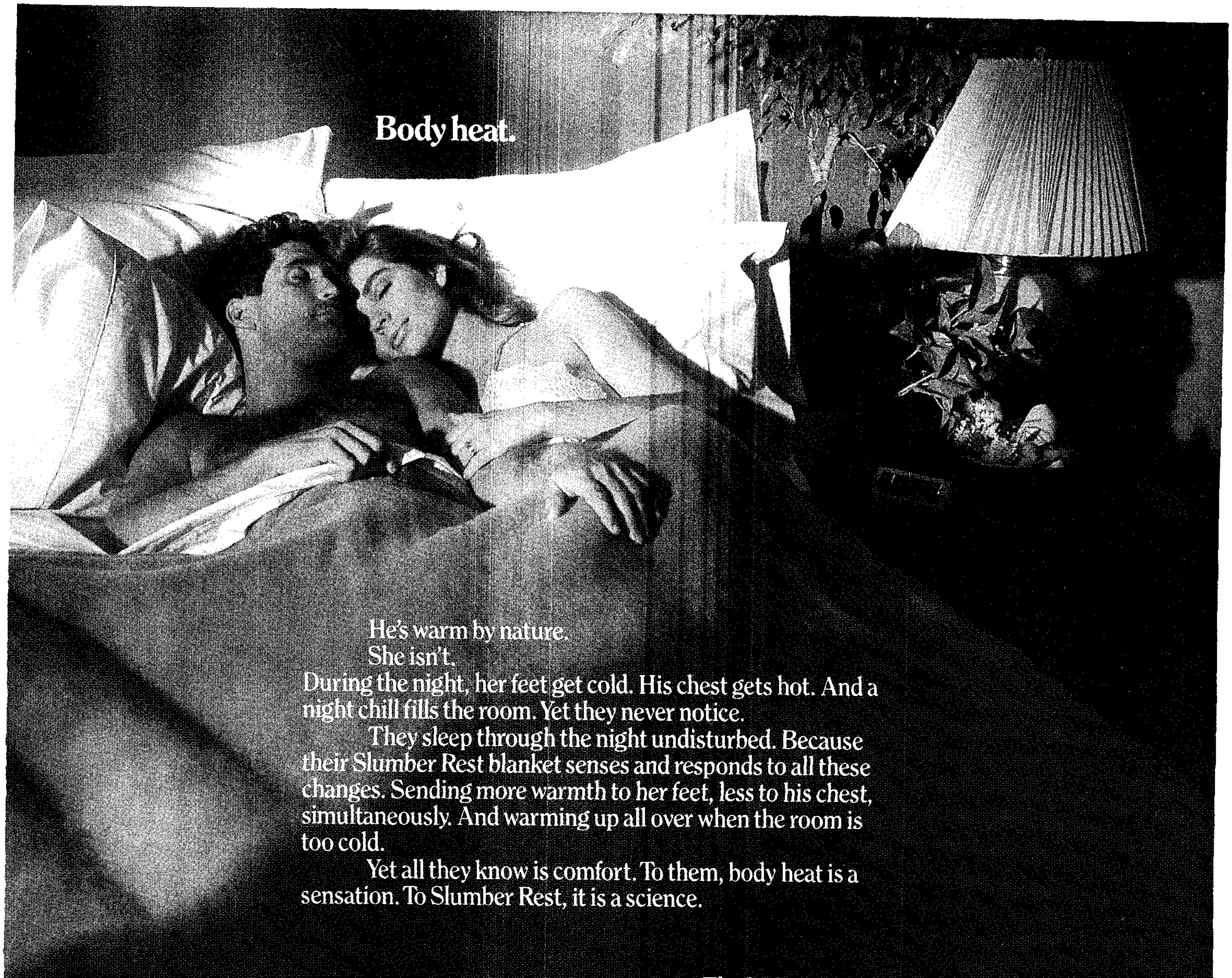
CHRONIC EPSTEIN-BARR VIRUS IS NOT merely "fatigue," as Steve Pond implies in "The Hollywood Blahs" ["Fast Track," September 22]. Little is known about this devastating illness, which I've struggled with for ten years. It causes profound weakness, sending you reeling to bed after just an hour or two of normal activity. Patients are sometimes bedridden for years and unable to stand at the sink long enough to brush their teeth or comb their hair. If this is fatigue, then a coma is a nap.

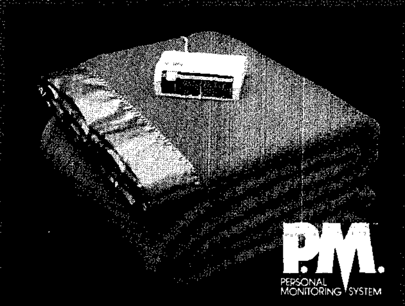
Sally Kuhn
Manhattan

Service With a Growl

SO MÉNAGE À TROIS IS COMING TO NEW York ["Fast Track: Manhattan Ménage," by Barbara Costikyan, September 22]. I had dinner at this London restaurant in August 1984, having been drawn to it by blurbs in local magazines indicating that it was a favorite spot of the Princess of Wales.

I, along with those in my party, experienced seemingly endless waits between courses, high prices, and smaller-than-appetizer-size portions. Even if the waiters won't "growl about a tip when you're not ordering lots," as owner Antony Worrall-Thompson suggests, growls





Body heat.

He's warm by nature.
She isn't.

During the night, her feet get cold. His chest gets hot. And a night chill fills the room. Yet they never notice.

They sleep through the night undisturbed. Because their Slumber Rest blanket senses and responds to all these changes. Sending more warmth to her feet, less to his chest, simultaneously. And warming up all over when the room is too cold.

Yet all they know is comfort. To them, body heat is a sensation. To Slumber Rest, it is a science.

The P.M. Personal Monitoring System is the brain behind the blanket, which adjusts to both body and room temperatures. Each tiny section independently senses where warmth is needed. And where it isn't.

Soft, warm and completely washable, the Slumber Rest P.M. System blanket gives you personalized sleeping comfort. And uncompromising luxury.

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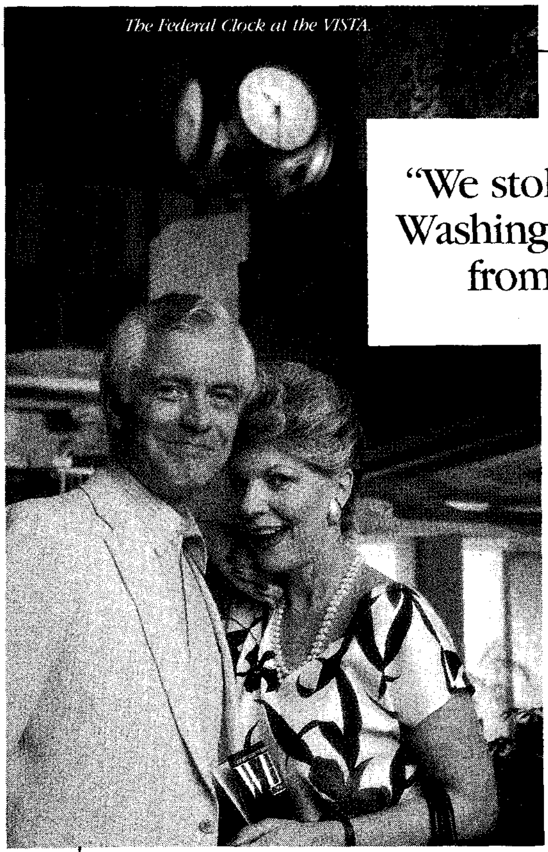
The Federal Clock at the VISTA.

"It was about time . . ."

"We stole a weekend in Washington together . . . from the VISTA."

"A package weekend with handsome here—Washington, D.C. to savor—*and* this pleasure dome around us!

"It's shameless but I love it!"

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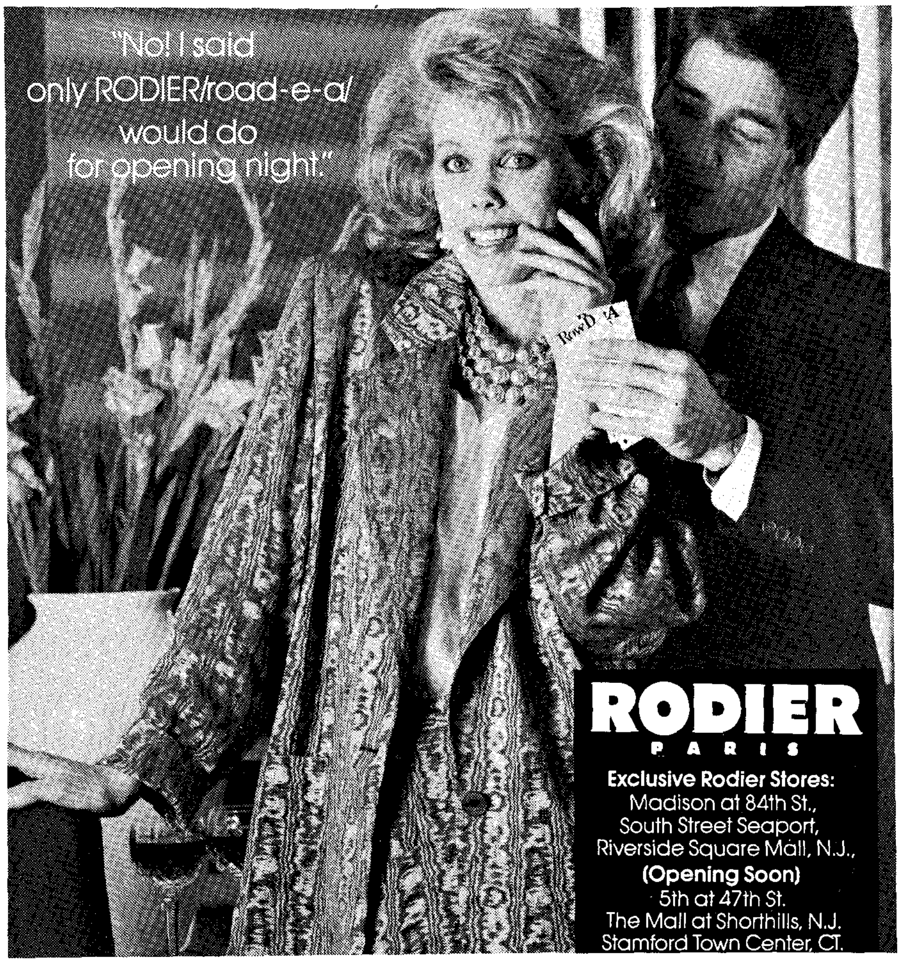

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5th at 47th St.
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Stamford Town Center, CT.

may be heard from empty stomachs.

A clever entrepreneur will probably open a restaurant nearby and call it Après Ménage à Trois.

Rita Zeeman
Bridgewater, N.J.

Causing a Stir

WHEN ELLEN HOPKINS'S STORY ON MANhattan Society appeared in *New York* ["Fast Track: Cruising for a Cause," August 18], the phones did not stop ringing. Our chapter was contacted by dozens of your readers, who were interested in joining the group, getting their names added to our mailing list, and learning more about multiple sclerosis. We also received calls from businesses, nightclubs, and other organizations that wanted to get involved.

New York has done a great service for the estimated 25,000 people in the New York metropolitan region who are afflicted with this crippling disease.

Carol Kurzig
Executive director
National Multiple Sclerosis Society
New York City Chapter
Manhattan

Before the Fall

THANK YOU FOR THE STUNNING "FALL Preview" special issue [September 15]. It is, indeed, a very special issue.

This handsome, bulging production is delightful because of its splendid, indispensable information. It is also a visual feast, with marvelous photographs and illustrations that we will always treasure. We appreciate the detail and quality so very much.

Marvin M. Sigel
Dallas, Tex.

Portrait of the Artist

HENRY GROSSMAN'S PHOTOGRAPH OF Leonard Bernstein conducting ["Music: Restoring an Old Master," by Peter G. Davis, September 22] is so wonderful that it resembles an Old Master itself.

Lane Yorke
Manhattan

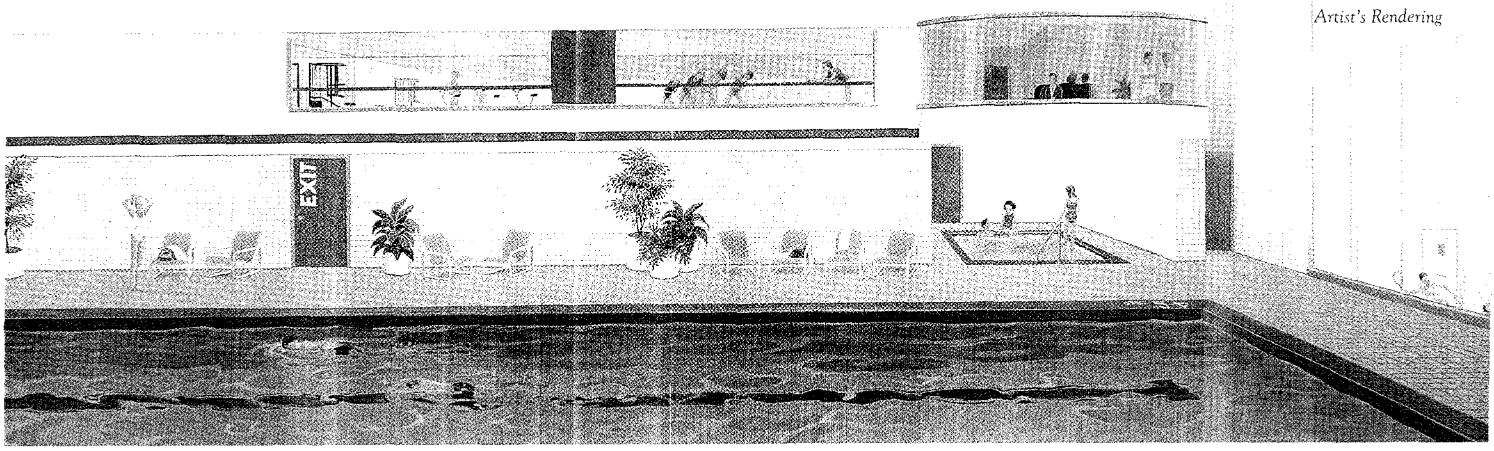
Love, 'New York'-Style

A YEAR AGO, WHO WOULD HAVE THOUGHT I would be writing to thank *New York* for changing my life?

Back in August 1985, I responded to "Strictly Personals." The ad began, "Prince Charming seeks Cinderella . . ." On August 14, I met my Prince Charming! Jeff was everything I had always dreamed of—and more. In November, we announced our engagement, and on April 6, 1986, we became man and wife. These have been the best thirteen months I've ever had.

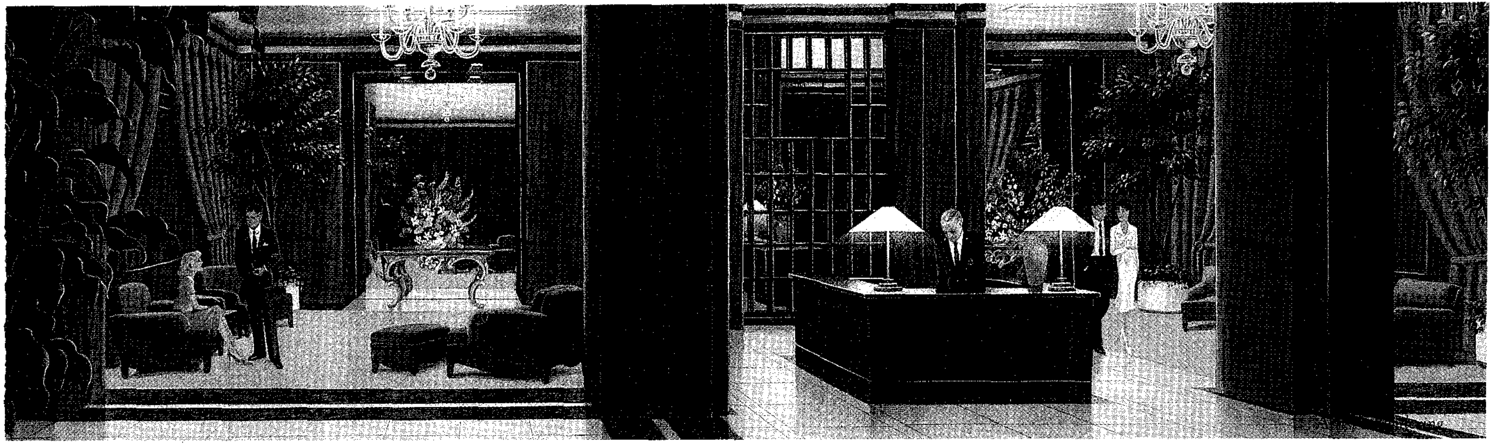
Gail Kriss
Queens

Soon,



Artist's Rendering

the most dramatic performance in Lincoln Center



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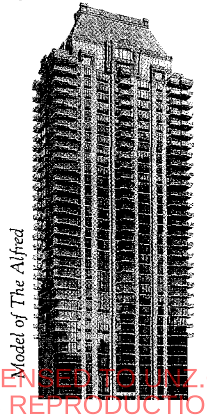

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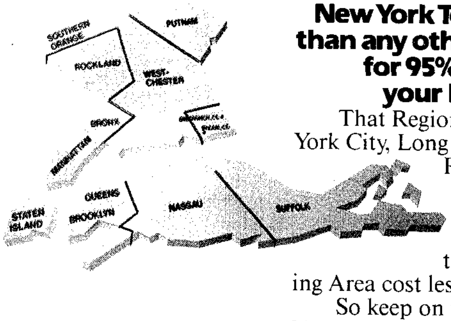

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

TRUMP CARD...SHCHARANSKY PLEA...BLIMPIE'S BUY...WHITE HOUSE GOOF...MOYERS DEAL

TRUMP BEHIND HIRSCHFELD SWITCH

Sources close to Abe Hirschfeld, the former Democratic candidate for lieutenant governor, have told *New York* that the feisty developer decided to make peace with Governor Cuomo only after being persuaded to do so by Donald Trump. In a bizarre about-face barely two hours before he was scheduled to announce his support for Republican gubernatorial candidate Andrew O'Rourke, Hirschfeld appeared with Cuomo at an Albany press conference and announced that he was supporting the governor.

"Hirschfeld has a piece of Trump's Television City," one of those sources says. "He was part of the original partnership when it was called the Penn Yards project. When Trump bought the land on the Upper West Side, Hirschfeld retained about a 20 percent interest in the development. So Trump said to Hirschfeld, 'Why are you doing a stupid thing like this? It's ridiculous and unnecessary.' Hirschfeld said, 'Why don't you have the governor call me?' And the governor did."

Trump had no comment on the report. A Hirschfeld spokesman said Trump was one of many responsible for the rapprochement.

THE REAGANS AND ROSH HASHANAH

Nancy Reagan's office recently sent out invitations to a Vladimir Horowitz concert at the White House, set for Sunday afternoon, October 5—the second day of Rosh Hashanah. One Jewish New Yorker who received an invitation called the Office of the White House Social Secretary to complain that the Reagans had scheduled the event on the Jewish New Year, the second most holy of the Jewish holidays. He was told, "Oh, we didn't realize it was a holiday."

Mrs. Reagan's press secretary did not return calls for comment. Horowitz's agent, Peter Gelb, said, "Every Jew I know, except for really, really religious Jews, celebrates Rosh Hashanah the first day. This is blowing it out of proportion."

SHCHARANSKY URGES SANCTIONS

Anatoly Shcharansky has lent his support to a campaign to try to persuade the City Council to pass a bill enacting the same kinds of economic sanctions against companies that do business with the Soviet Union as the council enacted last year against companies doing business with South Africa. Shcharansky, speaking by telephone hookup from London, testified before a City Council subcommittee about the bill last week.

The measure, sponsored by Brooklyn councilman Noach Dear, would order city agencies to give preference in the awarding of contracts to companies that do no business with the Soviet Union.

Dear, who acknowledges that there is little enthusiasm among his colleagues for the bill, is convinced that with Shcharansky's help he can shame New York liberals into giving the same support to Jews in Russia that they give blacks in South Africa. "If political leaders are really sincere in their protests against these violations of human rights," Shcharansky asked the council members, "then why such a double standard?"

YUPPIE HANGOUT TO BE CLONED

Yupper West Siders may soon feel right at home anywhere they go in the United States. Amsterdam's Bar & Rotisserie is negotiating to sell its uptown and downtown restaurants to the International Blimpie Corporation. If the deal with Blimpie's goes through, IBC and the restaurants' partners are hoping to turn Amsterdam's into a national chain.

The deal grew out of the longtime friendship between Amsterdam's co-owners Peter Du Pré and Michael Miele and IBC president Tony Conza and vice-president Charles Leaness, who hang out together at Amsterdam's.

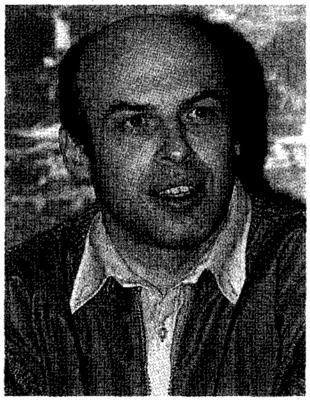
"IBC runs more than just Blimpie's," says Du Pré. "They also run a chain of upscale eat-in places called the Border Café. Given the company's track record, financial resources, and franchising experience, opening more Amsterdam's restaurants should be easy."

—PEG TYRE

PRODUCER MOYERS TO SELL TO CBS?

Some of Bill Moyers's colleagues at CBS News are saying they expect him to negotiate a deal with Larry Tisch to sell documentaries and public-affairs programs to the network. A CBS News spokeswoman says that, to her knowledge, the news division has never bought

BILL MOYERS



ANATOLY SHCHARANSKY

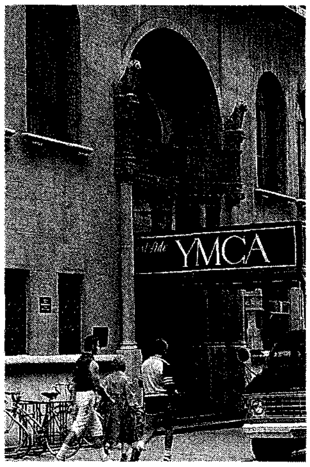
VLADIMIR HOROWITZ

Photographs: top, Hugh Patrick Brown/*Time* Magazine; center, Moshe Milner/Sygma; bottom, Diana Walker/Gamma- Liaison.

Y IN THE SKY...*NEWS* NEWS...MOVIE PLOT...RETURN OF A RESTAURANT...STATUE STATIC

ELEANOR ROOSEVELT

FESTIVAL-FILM CLIP



THE WEST SIDE Y

outside programming.

Moyers and his former Channel 13 partner, Joan Konner, have set up a company to produce such shows. During the recent Sturm und Drang at CBS, Moyers was in Washington, D.C., doing interviews for the company's first project, a series for PBS on the Constitution. He did not return calls for comment.

WEST SIDE Y TO TOP ITSELF?

The West Side Y has hired the architecture firm of Beyer Blinder Belle to come up with a plan for a residential tower to be built above its handsome Italianate building, on West 63rd Street. The brick-limestone-and-terra-cotta structure was designed by architect James Dwight Baum, who is best known for the grand homes he designed in the twenties, including the Ringling Brothers mansion in Sarasota, Florida.

Preservationists have been trying for years to get the Y designated as a city landmark or included in a Central Park West historic district, which would make it much more difficult for the YMCA to get permission to build. But so far, the Landmarks Commission has failed to act.

THE *NEWS* GOES CRITIC SHOPPING

Is the *Daily News* searching for a replacement for film critic Kathleen Carroll? That's the question being asked by staffers, who say both Rex Reed and Jeffrey Lyons, who reviews movies on the *Independent Network News,* WCBS Radio, and the PBS show *Sneak Preview,* have talked to the paper about a film critic's job. Reed is leaving the New York *Post* when his contract expires on October 10, and it is widely rumored that he may be replaced by the New York *Times*'s Janet Maslin.

Although deputy managing editor Anthea Disney said she knew nothing about any possible changes, Lyons confirmed that he had been talking to her. Reed and editor Gil Spencer acknowledged that they had talked, but Spencer said, "It's terribly premature to talk about changes. We're happy with the film critic we have now."

ORSINI'S TO MAKE THE SCENE AGAIN

Armando Orsini—the owner of Orsini's, the erstwhile society spot on West 56th Street that closed two years ago—is planning to open a new Italian restaurant in March that is being described as an "uptown version of Canastel's." Orsini and his former manager, Tino's owner Tino Scarpa, will be partners in the new venture, which may be called "The Big O"—the nickname *Women's Wear Daily* gave the original Orsini's.

Orsini and Scarpa are bringing chefs from Venice and Milan to prepare Northern Italian pasta and designer pizza. Scarpa says the 150-seat restaurant will feature a big bar and "very California décor, with lots of open spaces, different-level platforms, and soft colors."

PUTTING ELEANOR ON A PEDESTAL

Parks Commissioner Henry Stern has another fight on his hands over that proposal to put a statue of Eleanor Roosevelt in Riverside Park. Stern—who battled with community groups four months ago over a plan to erect a statue of Gandhi in Union Square Park—is now working with four Upper West Side residents to raise $150,000 to commission a larger-than-life-size statue for an empty pedestal near the 72nd Street entrance to the park.

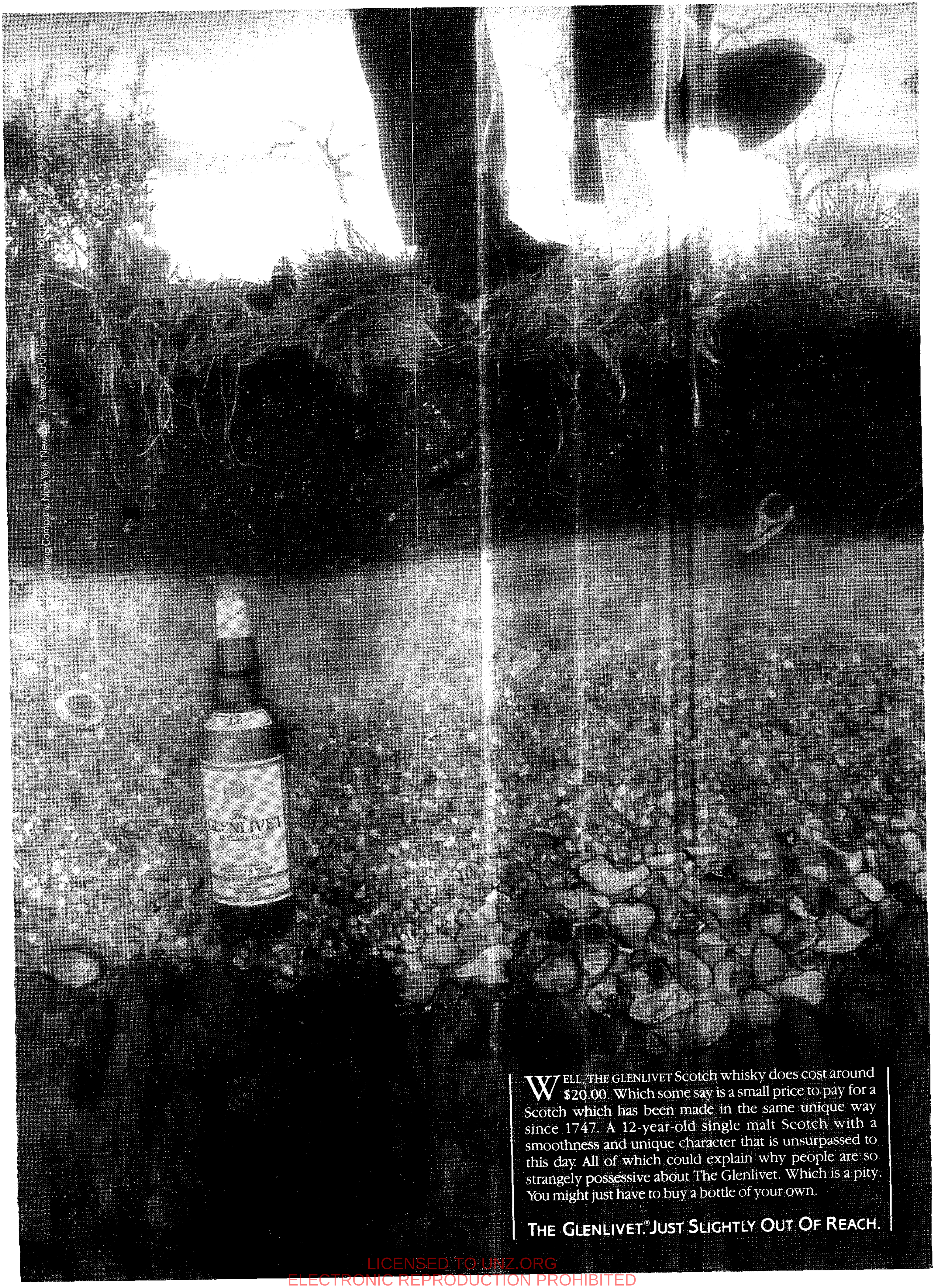
"We have Theodore and Franklin statues, but none for Eleanor," says Stern. "It is long overdue." But the Friends of Riverside Park says that money should be spent on reforesting and landscaping the park instead. "We don't need another statue," says Joyce Nacker, president of the neighborhood group. "If there is going to be a memorial to Eleanor Roosevelt, we should forget the statue and rename the park in her honor."

FILM FLAP OVER FESTIVAL ENTRY

Angry letters are flying between the women who made *International Sweethearts of Rhythm,* the documentary about an interracial all-female jazz band from the forties just shown at the New York Film Festival. The film's co-producer, jazz historian Rosetta Reitz, says she took the idea for the movie to producer-directors Greta Schiller and Andrea Weiss, who used her research, then cut her out of the distribution deal and refused to tell her any more about the project.

But Schiller denies that Reitz has been cut out. "In several business decisions, Reitz was overruled, so there were a lot of hard feelings. She's upset because she didn't understand what directors do; she wanted artistic control." Says Reitz, "I didn't want control; I just wanted to be a part of the company. This film was my idea, my baby. They used me, and now they won't even answer my calls. My life's work was shown at that film festival, and I didn't even get a ticket."

Photographs: top, Culver; bottom, James Camp/Black Star.



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The Bottom Line/Dan Dorfman

GOOD-NEWS BEARS

Will History Repeat Itself?

SAN FRANCISCO

IT MAY BE THE BEST NEWS IN WEEKS FOR the schizophrenic stock market—that is, if history repeats itself. The news is that the typical money manager in this country has become a lot more cautious and worried. Some of them are scared stiff.

MONTGOMERY'S BEST BETS

Stock	Recent price	Estimated per-share earnings Current fiscal year	Next fiscal year
Amdahl	21⅛	$ .75	$1.85
AMR	57¼	4.90	7.25
Apple Computer	35⅛	2.34	2.75
Bolt Beranek and Newman	41⅛	1.75	2.25
Collins Foods	15½	1.20	1.45
Community Psychiatric	31¼	1.78	2.15
IBM	137½	10.00	12.25
Intel	20	-1.00	.65
IntelliCorp	5½	.40	.85
Jaguar PLC	7⅝	.67	.89
LTX	9	.15	.75
Monolithic Memories	10½	.35	.75
Motorola	38⅞	1.75	3.00
Optical Radiation	16¾	1.40	2.00
Ponderosa	20½	1.50	2.00
Telecredit	42	1.30	2.40
Texas Air	32⅞	-.50	7.75
Texas Instruments	113½	.90	6.00
Western Digital	14⅜	1.48	1.80
Xicor	5⅛	-.40	.25

SOURCE: Montgomery Securities, San Francisco.

Last year, that kind of pessimism was the dominant mood at the money-management conference sponsored here by Montgomery Securities, a leading West Coast brokerage firm. Since then, the Dow has shot up about 35 percent, or over 450 points.

The mood at this year's conference is equally gloomy, but it remains to be seen whether there'll be another huge market gain. The big money—in this case, over 700 analysts and money managers from top investment firms, representing more than $750 billion in assets—is convinced it won't happen.

"We think it'll be a flat-to-down market for the next six months, with the Dow possibly dropping to 1,625," says Rupert Johnson, a member of the investment advisory committee and research chief of the Franklin Group of Funds. Franklin, based in San Mateo, California, consists of 25 funds with assets of $28 billion.

"We've already seen the highs of the year," says S. K. Gupta, an assistant principal of Fayez Sarofim & Company, a Houston-based investment powerhouse with about $12 billion in assets under management. "We're sitting on a mound of uncertainty, and panic could push the Dow below 1,700." The panic, Gupta says, could be set off by disappointing earnings, any increase in interest rates, the slightest sign of higher inflation, or a combination of these developments. For the next three to six months, adds Gupta, "we're looking at an unstable market."

Not everyone was bearish at last week's four-day conference, which featured presentations from about 135 companies. But few money managers I spoke to were exuberant. Clearly, the biggest concern is the continued weakness in the economy—even in the aftermath of the sharply lower interest rates of the past six to nine months. Many managers worry that the sluggish economy could produce a string of disappointing earnings reports for the third and fourth quarters. And if that happens, it could push stock prices a lot lower.

"The market's confused," says money manager Ken McCain of California First Capital Management of La Jolla, California (assets: $160 million). "We all know the economy's going to get better, but the perplexing question is when. And as long as it's in the doldrums, there's no need to rush out and buy anything."

Still, McCain rated a number of stocks as above-average investments over the next six to twelve months. His six top choices: The Gap, The Limited, Liz Claiborne, Autodesk, Ashton-Tate, and Circle K.

On the other hand, some money managers (and Montgomery Securities, for that matter) think the economy could be better than expected over the next six months. But this, too, would hurt the market, probably bringing on higher interest rates and higher inflation. (About the only bulls I found were people who thought the economy would show only gradual improvement, thus keeping rates and inflation under control.)

Aside from the economic uncertainties, many money managers express concern over the big budget and trade deficits, the impact of tax reform, and increasing market volatility due to stock-index futures. They're also concerned about a potential shift in market leadership from consumer and interest-sensitive stock groups (such as retailers and savings-and-loans) to economy-sensitive groups (such as chemicals and papers). During changes in market leadership, stock prices tend to go down.

The hard-hit technology stocks, battered by hefty competition (especially from imports) and weak capital spending, were a hot topic of conversation among the money managers. The stocks came under renewed pressure last week when one leading high-tech tracker—Gartner Securities of Stamford, Connecticut—warned its clients of slowing orders at Cray Research, a fast-growing company in the computer field. However, a number of money managers still felt the high-tech sector offered the best bargains around—but only for patient investors.

"There are amazing values in technology," says Johnson of the Franklin Funds. "And what's important here, I don't think investors can get hurt badly, because all the bad news is out."

Montgomery itself is also high on high tech, which it thinks will benefit from an improving economy. In fact, Will Weinstein, Montgomery's managing partner, thinks high tech will be "the big play" over the next twelve months. Montgomery's enthusiasm is apparent in the list of the firm's twenty favorite stocks (chart). Seventy percent of them are in the high-tech sector. Weinstein picked *his* five favorites from among those twenty—and four are high tech: Amdahl, IBM, Intel, and Texas Instruments. Texas Air rounds out the top five.

Weinstein was one of the bears at last year's conference, and he remains a bear. "The Fed has pumped so much money into the system that the next move has to be toward credit-tightening or we face runaway inflation," Weinstein tells me.

Given his higher-rate scenario—which would scare many institutional investors

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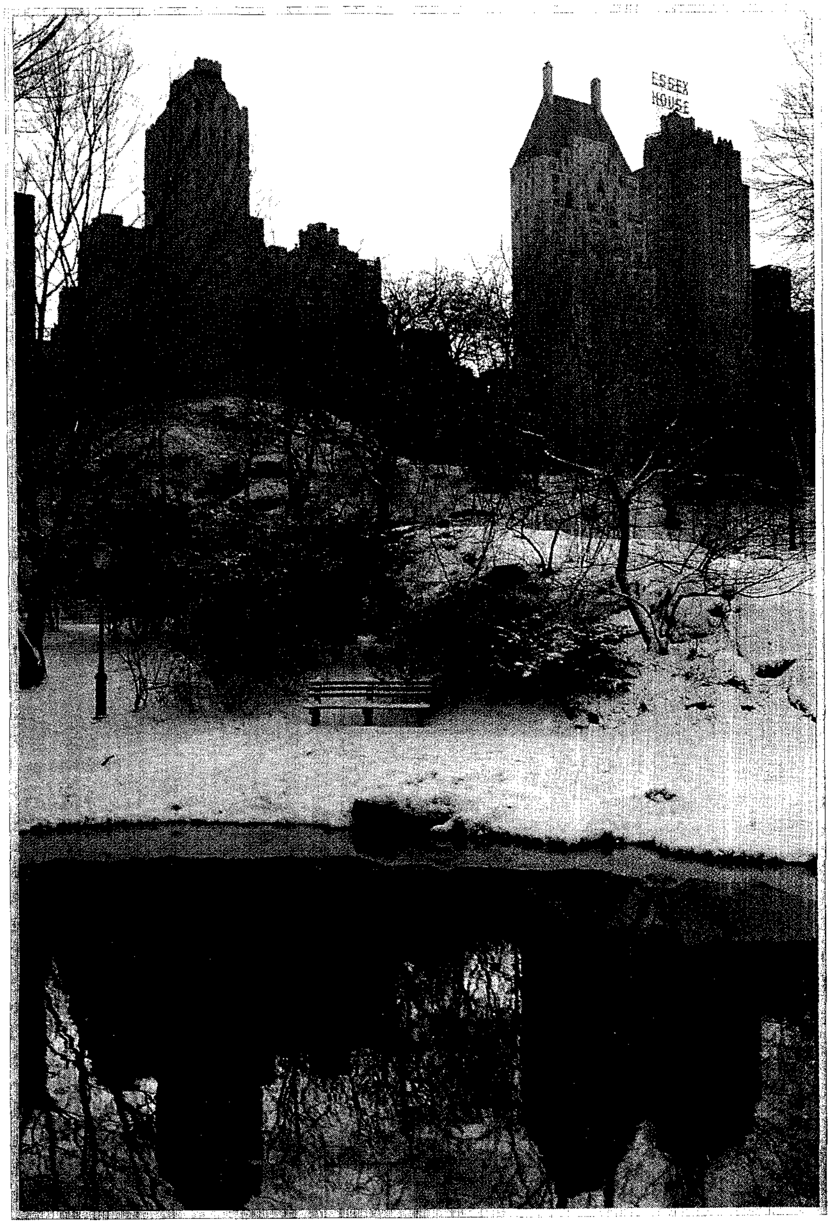

HIROYUKI MATSUMOTO

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and undoubtedly lead to substantial profit-taking—Weinstein argues that "we're looking at a do-nothing market for the next six to twelve months." Only a limited number of sectors will do well, he says, adding, "You're not going to make money in the overall market; you're going to make money only by buying the right stocks."

IBM, one of Montgomery's top choices, received the endorsement of a number of other money managers. Several felt it was a cheap stock. Ken Malamed, president of Financial Management Advisors, an investment-counseling firm in Beverly Hills (assets: $165 million), recently raised his stake in IBM from 3 percent of his portfolio to 7 percent. With IBM selling at around two and a half times its book value (one of the lowest such valuations in 30 years) and with the stock sporting a paltry multiple (about 11.25 on Malamed's estimated 1987 earnings of $12 a share), Malamed thinks "you're looking at a $200 stock within a year." IBM was selling at around $137 at press time.

Runoff

TOM COOPER, PRESIDENT OF BANK OF America, a subsidiary of BankAmerica Corporation, is said to have indicated to bank insiders that they should expect little or no profits from the parent company over the next several quarters. There's also talk within the bank that Cooper has become disenchanted with BankAmerica chief Samuel Armacost and that he may seek Armacost's job. . . . Washington sources say the Federal Reserve expects a modest economic rebound this fall, followed by GNP growth of 2.5 to 3 percent in the first half of next year. . . . Wealthy real-estate investor Paul Bilzerian, who made big killings in unsuccessful takeover bids for Cluett, Peabody & Company and Hammermill Paper, is said to have accumulated a stock position—possibly 1 million shares, or almost 1.5 percent—in Armco, the nation's fifth-largest steel producer. . . . Rapid-American chairman Meshulam Riklis, whose diversified corporate empire includes McCrory and Fabergé, is said to be exploring the purchase of the Chicago-based Wieboldt Stores chain in conjunction with a West Coast real-estate entrepreneur. . . . Dart Group, an aggressive company out of Landover, Maryland, is said to be eyeing Federated Department Stores, the nation's largest department-store chain, as a potential takeover candidate. In fact, it already may own some Federated stock. Dart Group, controlled by the Haft family, has been rebuffed in previous efforts to acquire such retail chains as Safeway Stores; Revco D.S., the big drugstore chain; and May Department Stores. ■

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On the Hofstra campus: "Creating" by J. Seward Johnson, Jr. (fore ground) "Mother and Baby" by Henry Moore (background).

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The National Interest/Michael Kramer

MARRIAGE, ISRAELI-STYLE

SWITCHING JOBS: *Shimon Peres (left) and Yitzhak Shamir.*

Peres Makes His Mark

WHAT A DIFFERENCE TWO YEARS MAKES. In 1984, it was hard to find anyone with a kind word for Shimon Peres. Today, a wave of pro-Peres nostalgia is already developing.

Two years ago, a stalemated Israeli election resulted in a jury-rigged coalition government. A cabinet of national unity was created. By agreement, the top spot would alternate between Peres, the head of Israel's Labor party, and Yitzhak Shamir, leader of the Likud. So, barring a last-minute complication—which is always possible in Israel—Peres will switch jobs with Shamir on or about October 14. Shamir will become prime minister; Peres will take over the foreign ministry. In considering Israel's past two years and the state of play in the Middle East generally, one can only marvel at Peres's success—and worry about the coming of Shamir.

Peres's first accomplishment was his mere survival in office. Only in retrospect does the fact that he is prime minister today seem unremarkable.

Before finally getting the chance to prove himself the equal of Israel's past leaders, Peres was widely viewed as little more than a tenacious party hack, a bureaucrat of middling competence—a lifetime .235 hitter, the line went. The early book had the coalition government collapsing quickly. Peres was believed to lack the stature to hold it together.

But working in Peres's favor was a nationwide desire for stability. "It is almost impossible to overestimate the average Israeli's wish that the coalition succeed," says Amnon Neubach, economic adviser to the prime minister. "Nobody quite understood it that way at first, but it became clear that after years of contention, the crazy election result of two years ago was something of a blessing in disguise. Everyone wanted the bickering between the parties to stop."

Stability was one thing. But bold change? To the casual observer, it seemed that the last thing Israel wanted was an activist prime minister. "But in fact," says Neubach, "our polls showed that the people were desperate for a solution to our economic mess. Inflation was nearly 500 percent a year, and everything else was going wrong, too. The people were ready for strong medicine if it could be perceived as coming from both sides and could thus be explained as in everyone's best interest. This was good news for us because we were ready to move."

For more than two years, actually, Neubach and a handful of other Peres aides who made up the new P.M.'s inner circle had constituted themselves a "Hundred Days' Team," a group ready and eager to tackle Israel's domestic problems. "In a sense, we were like the Reagan people," says Neubach. "From the beginning, we knew why we were there."

A hundred days passed, and then a few hundred more. The coalition, the bureaucracy, and Israel's powerful labor unions were slow to see the light. But finally, in July 1985, the new domestic program was put in place, and Israel's economy has rebounded remarkably:

Inflation is down to under 10 percent; the local currency has recovered to the point where people are actually converting their dollars into shekels; the foreign-trade imbalance has improved dramatically; unemployment has remained nearly constant at approximately 7 percent, despite predictions of a sharp rise; the budget deficit has slimmed to about 3 percent of GNP; and, thanks to the bravest part of the plan, a suspension of the automatic indexing of wages and prices, these, too, have stabilized.

Not all of the good news was achieved through Peres's effort. Most of the slashed budget deficit, for example, is attributable to higher tax collections, a consequence of lower inflation. And Israel has been helped mightily by lower oil prices, the dollar's fall, and extra American aid. Still, Peres deserves a good measure of credit. Along the way, Peres himself learned some lessons. "It's one thing to have an economic plan," Peres said in New York last week. "It's another to have it work. I'm a Labor man, but, you know, wisdom is not inconsistent with socialism. It's obvious, at least now, that the real danger to progress and freedom is the bureaucracy. Whether of the left or right, it is heavy and it intrudes. It is a catastrophe. You must free the people who create the wealth and who innovate so that they can drive the economic engine." Ronald Reagan couldn't have put the free-enterprise case more forcefully.

What now?

Curiously, Labor and the Likud appear to have undergone a role reversal. "Likud is championing the government and the bureaucracy," says Neubach, "while we are trying to curtail it. It used to be just the other way around." This doesn't mean Shamir will shift gears. Even if he wanted to, he couldn't. After all, a coalition government operates by consensus, and the consensus says stay the course. The problem is that Shamir could read "stay the course" as a mandate to consolidate, when what's really needed is further change. "We've stabilized," says Peres. "And that's good. But now we must grow."

Otherwise, the trend toward a decreasing population—the trend that most concerns Israelis—will continue. Last year, for the first time since Israel was founded, in 1948, more people left the country than immigrated.

Photograph by Moshe Milner/Sygma.

"It's no mystery why," says Neubach. "People feel held back by government policies and overregulation."

Peres agrees, and his agenda calls for tax reform (Israeli workers on fairly moderate incomes face marginal tax rates of 70 to 75 percent), freer capital markets, and the privatization of industry ("The sooner and the more the better," says Peres).

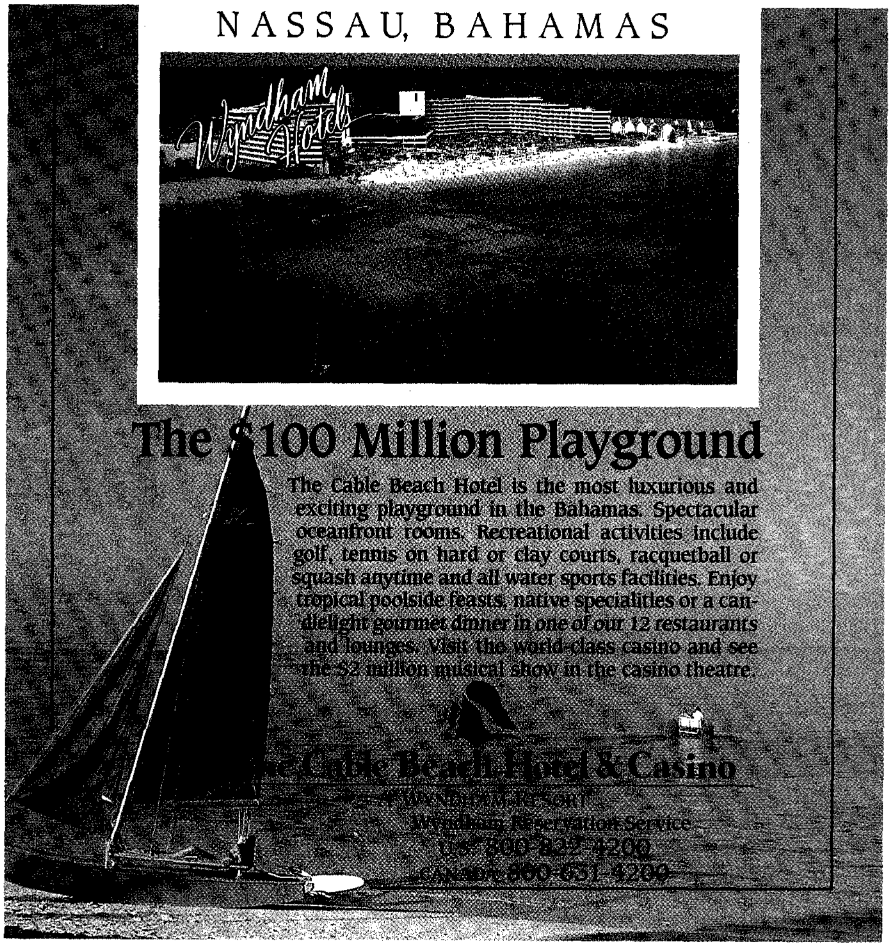
"Shamir's too smart to try to roll it all back," predicts Neubach. "I'm just afraid that he doesn't understand that we can't relax now that we've gotten hold of inflation. If the other measures aren't taken, we'll be in real trouble real soon."

The prospect of trouble from *without* has also receded during the past two years. Peres succeeded in extracting Israeli troops from Lebanon without further bloodshed. He warmed up the frigid relationship with Egypt by settling a pesty border dispute, and he talked about talking about peace just enough, and with enough Arab leaders, to convince the world—and especially the Reagan administration—that Israel isn't the obstacle to an eventual peace settlement in the Middle East. The most significant of Peres's foreign adventures was his meeting with King Hassan of Morocco. No breakthrough occurred, but most of the rest of the Arab world greeted the news of the Peres-Hassan conference with a collective yawn. There was *some* fallout, but the message seems clear: Slowly, more and more Arabs are coming to accept Israel's permanence. In general, then, Israel's foreign policy under Peres has been artfully pursued, and, again, it's hard to envision Shamir jettisoning Peres's hard-won gains without jeopardizing his own tenure as prime minister.

What's more, as foreign minister, Peres intends to continue his peace talks, even if they lead to the coalition's demise. "Mr. Shamir isn't a functionary in my government," Peres has said, "and I'm not going to be a functionary in his."

On the matter of what to do about the West Bank—a foreign or domestic question, depending on your point of view—Peres and Shamir could split irrevocably. During *his* prime-ministership, Peres forced a toned-down settlements policy—and influential members of the Likud would like to establish new towns. As for an actual resolution of the problem, Shamir, to put it mildly, hasn't warmed to Peres's suggestion for an international conference that could have Israel swap land for peace.

So while Israel may appear tranquil today, it may not stay that way for long. Asked recently what would happen to the government if he and Shamir couldn't agree on so major an issue as whether to welcome an international peace conference, Peres replied, "Divorce." ■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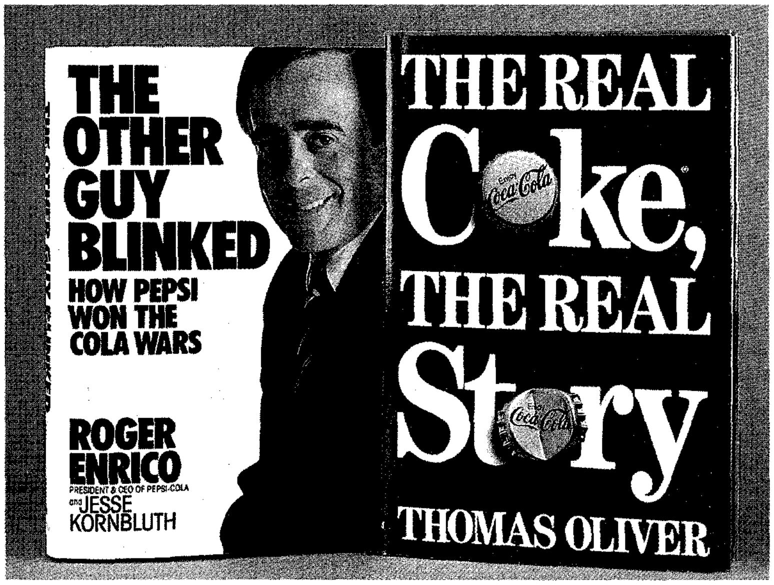
POP CULTURE

Burp!

THE PEPSI CHALLENGE, ONCE SYNONYMOUS with blind taste tests and television-advertising extravaganzas, is moving into another medium. Next month, Bantam is publishing Pepsi's version of the battle of the bubbles—*The Other Guy Blinked*—and Random House is bringing out *The Real Coke, the Real Story.*

The books are as different as the corporate cultures they describe. The Pepsi papers, written by company president and chief executive officer Roger Enrico, with *New York* contributing editor Jesse Kornbluth, is an anecdote-filled saga of Enrico's road to the top. It is a tale full of sound and fury, of Coke-bashing and villains vilified, of lessons learned and mistakes made, of courage (his own) and ultimate victory—albeit self-proclaimed. For although the book is subtitled "How Pepsi Won the Cola Wars," the figures show nothing of the sort.


THE OTHER GUY BLINKED
HOW PEPSI WON THE COLA WARS
ROGER ENRICO
PRESIDENT & CEO OF PEPSI-COLA
and JESSE KORNBLUTH
THE REAL Coke, THE REAL Story
THOMAS OLIVER

TAKING SIDES: *Two new books go behind the scenes at Coke and Pepsi.*

In the Coke book, journalist Thomas Oliver examines why the set-in-its-ways Coca-Cola Company tampered with a drink that had become an American institution—and blundered into one of the greatest marketing triumphs of all time. But then, as Oliver points out, another seeming Coke stumble—its overpayment for Columbia Pictures in 1982—has also turned out to be a coup for the company.

Though they draw different conclusions, both books make for lively reading. In relating his personal odyssey, Enrico reveals Pepsi's trump card: spunky, daredevil advertising and marketing. And Oliver, taking the broad overview, considers Coke's strength: its status as a national symbol that Americans have a deep emotional attachment for.

Although Enrico's book is embarrassingly self-serving, he is, in fact, the man behind the concept of the Pepsi Generation. He came up with Slice, the juice-added soft drink, and pushed for the blockbuster Michael Jackson commercials. And he is a man who believes in the Big Idea. That's why he let promoter Don King—who arrived at Pepsi headquarters in Purchase, New York, in "a land yacht of a limo" and sporting a "blindingly shiny necklace on which hangs his logo, a crown with DON on top"—talk him into a then-unprecedented $5-million ad deal that, he writes, seemed "outrageous, but not ludicrous."

But a lot happened before Michael Jackson's shy whisper—" 'Roger, I'm going to make Coke wish they were Pepsi' "—became reality. The arrangement started out as a bad dream and progressed into a nightmare. Early on, press reports about Jackson's doing a commercial failed to mention the product. When Pepsi tried to rectify that by announcing it was paying the star more than anyone had ever been paid to do a commercial, the press attacked the company for its extravagance. Jackson reviewed the storyboards and the song and confessed to a slight problem: He didn't like either. He didn't want his face seen for more than four seconds. And he threatened to break his contract. Quaker Oats offered the singer $10 million to endorse its granola bars, but backed away when Pepsi made it clear that it had a signed contract.

Then Jackson's hair caught fire during filming, and he threatened to sue Pepsi for damages and to release the fiery footage—and perhaps singe Pepsi's image. (Enrico managed to persuade papa Joe Jackson that the sight of Michael's head aflame might replace the memory of his performances in fans' minds.) And after dozens of edit jobs, the star balked because there were two spins (he'd allow only one), close-ups with his sunglasses off (*verboten*), and scenes with him smiling while dancing. "I never smile when I dance," he complained to Enrico.

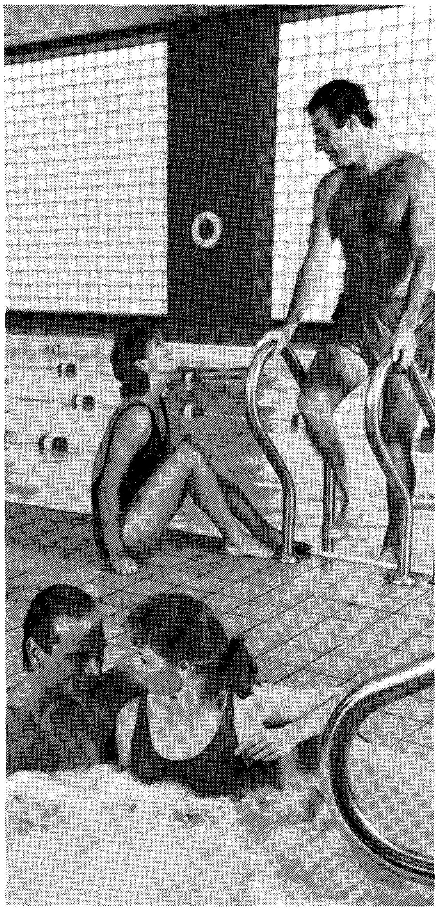
Mired in details and about to pull the plug on the Jackson deal, Enrico writes, he had "a revelation. I see I am absurd. I've gotten caught between our egos and Michael's, our idea of great film and his." When the Jackson commercials finally run and research proves them winners, Enrico reflects, "Just having him sing the name of our product is like playing baseball on the moon: A little tap sends the ball beyond Mars." The Jackson commercials were worth it.

The "Tough Choice" spots for Diet Pepsi were less successful, though almost equally aggravating. After considerable hemming and hawing, Enrico and his team decided to go after baseball commissioner Peter Ueberroth, Cher, Lee Iacocca, Shirley MacLaine, Luciano Pavarotti, and Geraldine Ferraro to chat about tough choices. Pavarotti wasn't the least bit interested. Ueberroth kept the company dangling—and later joined the Coca-Cola board. Cher wanted too much money, and MacLaine shot a spot that never ran because, writes Enrico, "it was the worst 30 seconds of film I've ever seen." Although Iacocca liked the idea and the script, his advisers convinced him that doing the spot would be a wrong move. But the Ferraro commercial was shot—with her daughter teasing her about looking for a job, and the onetime vice-presidential candidate responding that women today have a lot of choices. The press excoriated Ferraro for selling out, and right-to-lifers railed against Pepsi for its "pro-choice" commercials.

Enrico's book is as devoted to denigrating Coke—and whoever crosses Enrico—as it is to praising Pepsi. He notes, for example, that Pepsi stopped selling in the Stanford University Stadium—its exclusive venue—out of gentlemanly courtesy during the 1984 Coke-sponsored Olympics, but that not once during the Jackson Victory Tour did Coke return the favor. He sneers at Coke's "smoke and mirrors tricks," such as—when Pepsi was

Photograph by David Kelley.

LIFE BEGINS AT 5:15



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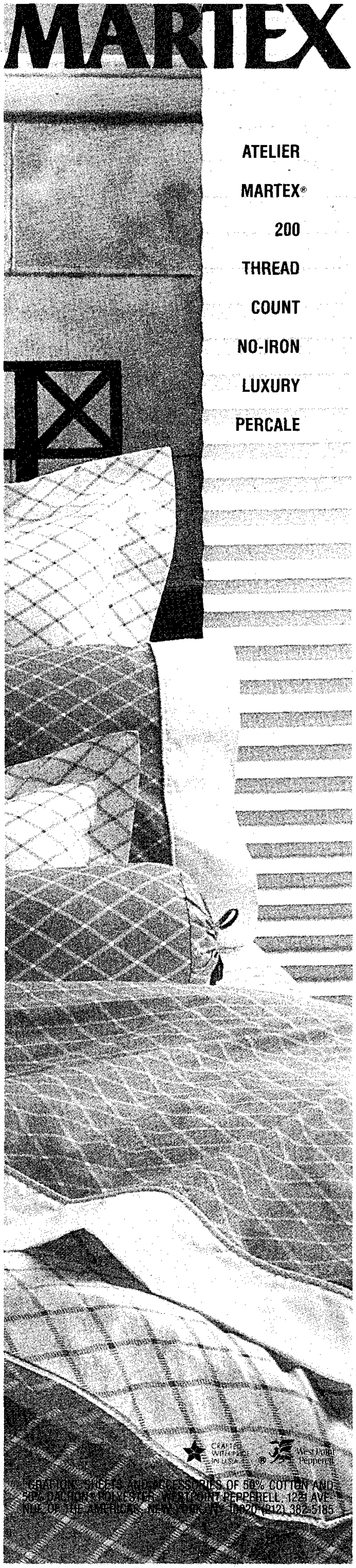

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claiming that diet Coke contained saccharine—rushing six-packs of its new 100 percent aspartame diet Coke to grocers to give the lie to the charge. And when Pepsi's Slice went nationwide, he writes, Coke announced it would soon introduce its Minute Maid orange soda—blunting Slice's advantage. "Does it matter that nobody can find the stuff?"

Enrico takes swipes at the J. Walter Thompson ad agency for its early Slice commercials featuring "thousands of Valley Boys." "Who the hell ever taught you to do new-product advertising?" he says he ranted at a startled creative team. And by failing to communicate through corporate channels, he confesses, he undermined the authority of Alan Pottasch, the Pepsi creative director he says he considers invaluable. But when confronted by Pottasch, he told him, "There's no goddam way you are going to tell me who I can talk to and when."

In *The Real Coke, the Real Story,* Oliver blames Coke's corporate stodginess—the fact that it's a "leviathan with atrophied muscles"—on Robert Winship Woodruff, its longtime chief. According to Donald R. Keough, president of Coca-Cola USA, Woodruff compensated managers "not on performance, but perfect attendance." For that reason, and because Woodruff muffled communication with the news media, Oliver charges, he made it easy for everyone to forget that Coke was a public company responsible to its shareholders. Cuban-born Roberto C. Goizueta was named chairman of the board in March 1981, and it was left to him—"a first generation immigrant in charge of a quintessentially American company"—to shake the company from its haughty complacency. But along the way, Oliver writes, Goizueta and his team perhaps "underestimated the significance of Coca-Cola to the American people and saw only indistinctly that Coke is as American as . . . mom and apple pie. And there are some things you just don't change."

Alarmed by the Pepsi challenge—which was rapidly taking the fizz out of Coke's sales—Coke initially tried to force Pepsi to withdraw the challenge spots, claiming that it was misleading advertising. Then the cola giant contended that a whole glassful—not just a sip—was needed to "appreciate the body and zip of Coke." Then it resorted to a taste test of its own. With the competing colas clearly identified, Coke won. Finally, the company wrestled with the idea of changing "the secret formula, forever locked in a bank vault" and "never to be tampered with."

Meanwhile, corporate consultant Arthur D. Little was urging Coke to get into the entertainment field. Columbia, with its library of some 1,800 films, seemed an attractive property—though when Coke negotiated with the Hollywood dealmakers, it bumbled and ended up paying about $750 million, or $75 a share, when the studio's stock had been trading at around $40. But within a year of the sale, Columbia's sharp negotiators had proved to be an asset to Coke, and the deal looked smarter every day.

Since 1979, the company had been concocting new formulas and ordering research to test public reaction, telling subjects that the Coke had been processed differently. Roy Stout, head of the company's marketing-research department, repeatedly found that people preferred the "new process" stuff to both old Coke and Pepsi. And so, in April 1985, new Coke was launched.

The problem was, as Oliver points out, "researchers never made it clear to the consumers they tested that old Coke would not be around as a choice, whether or not they liked new Coke. So the marketers never ascertained the range of emotions the removal of old Coke would elicit." It also never anticipated how Pepsi would take advantage of the situation by telling the public that Coke wasn't putting out a new product but was rather pulling back the old one—admitting defeat, in effect.

Coke tried hard to deal with the unexpected and overwhelmingly vitriolic reaction of the American public. It added consumer hot lines, and even secretly increased the acid level of the new Coke to give it more bounce. Finally, in July 1985, the company owned up to its error. "The simple fact is that all the time and money and skill poured into consumer research on the new Coca-Cola could not measure or reveal the deep and abiding emotional attachment to original Coca-Cola felt by so many people," Keough said at a press conference. Then he apologized "for any discontent we may have caused [Coke drinkers] for almost three months." The prodigal cola had come home.

America welcomed it back with open lips. The September 19 issue of *Beverage Digest* reports that corporate Coke's market share is ahead 2.9 percent over a year ago, while corporate Pepsi's share has slipped 0.3 percent. Pepsi-Cola has a 17.2 share (down 1.5 percent), while Coke and Coke Classic together have a 16.9 share, up 1.6 percent. Post-calamity, Coke's image has leapfrogged Pepsi's, according to Audits & Surveys, a market-research firm, and Coca-Cola stock recently rose to an all-time high. The summer of its discontent, it seems, is long over.

But two questions remain. When will Roger Enrico, who will soon appear in a Hathaway shirt ad, start showing up in Pepsi spots, à la Lee Iacocca—or failing that, throw his hat into the presidential ring? And will Coke overpay for CBS? If so, I could be talked into springing for some stock. ■

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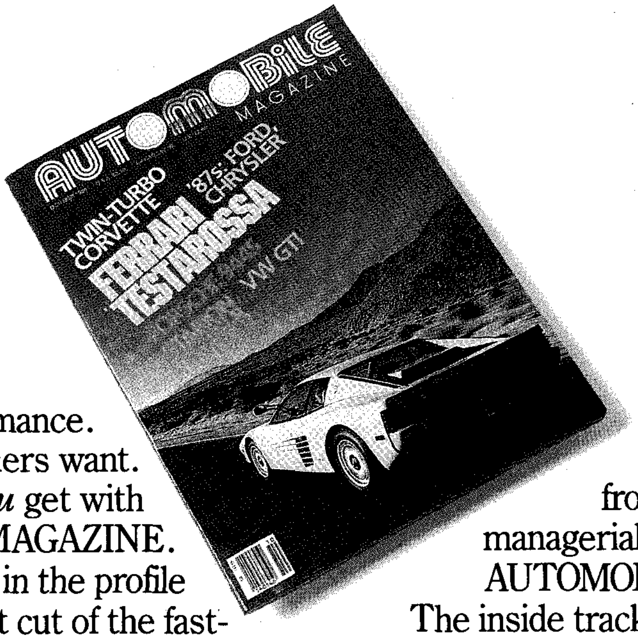
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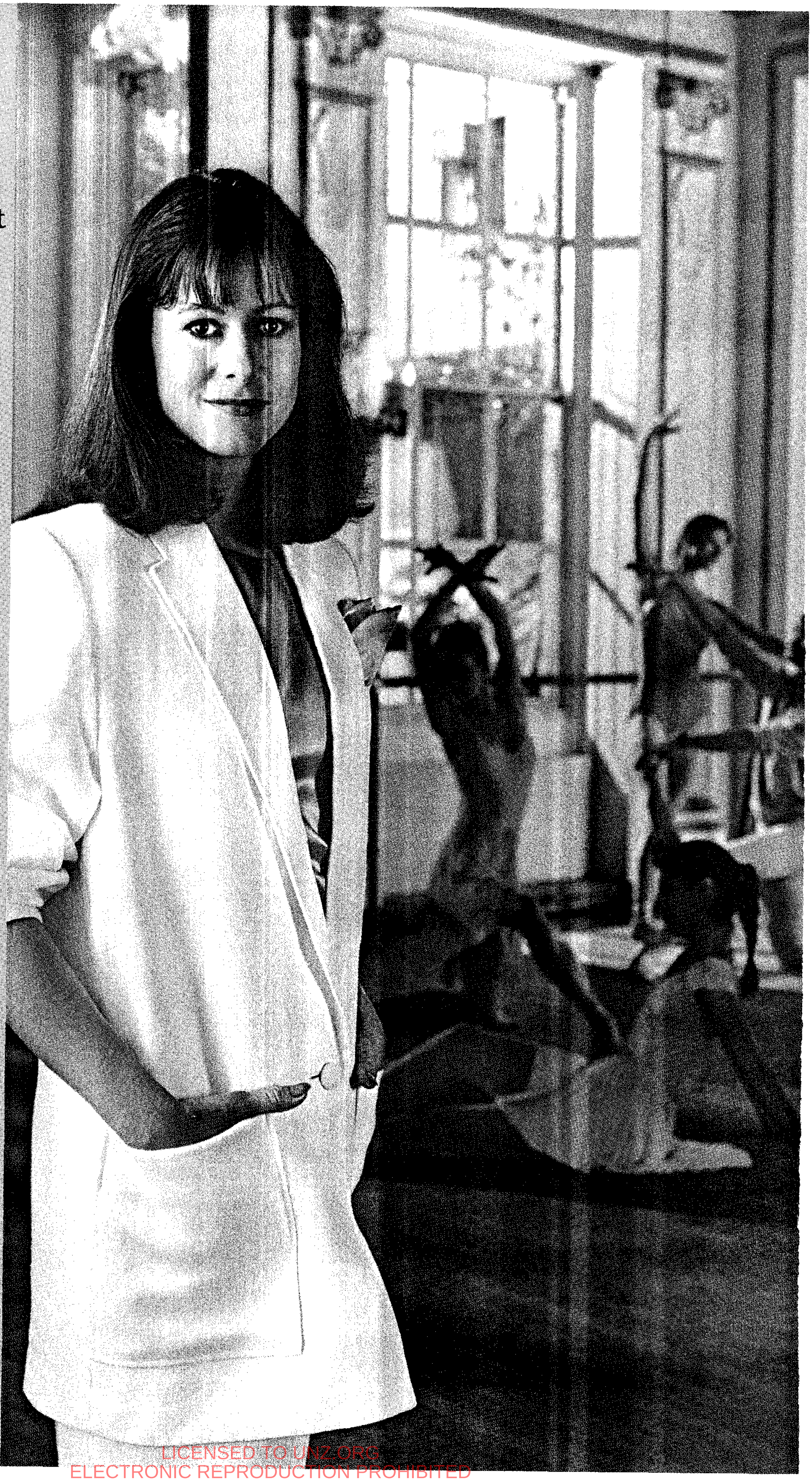

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The Community Patrol Officer Program—C-POP—was started in 1984 in some gritty neighborhoods. Now in 36 precincts, it's spreading to affluent areas to help deal with problems created by gentrification, drugs, and the homeless. Here's how it works:

Each C-POP cop patrols a sixteen-block beat, mans a community hot line, and works flexible hours so he can answer calls at any time—to check the locks on an old lady's front door or counsel a mugging victim.

The 20th Precinct, on the Upper West Side, got its C-POP cops in August. When people on West 80th Street complained about drug dealers, a C-POP officer said the police needed surveillance to make busts. Then an 80th Street resident offered his apartment.

"The arrests we made helped clean up the area," says Officer Stephen Bettenhauser, the precinct's C-POP coordinator. "People started seeing crime as a community problem, not just a police problem. They pitched in."

When a school principal complained about homeless men living in an adjacent park, a C-POP cop arranged to be there when the children walked by, and helped some of the men find shelter.

"Sometimes we just do simple things," says Bettenhauser. "But the community needs to know we're there." PEG TYRE

BRIEF LIVES

RUBELL'S STARCK NEW LOOK

Philippe Starck: "Everything I do is a symbol."

PHILIPPE STARCK IS at the drawing table in his room at Morgans hotel, opening a bottle of Moët et Chandon. A beefy, unshaven Frenchman in jeans, T-shirt, and kerchief, he does not look like the man who created the most popular nightspot in Paris, and who is now designing a polished new hotel for Steve Rubell and Ian Schrager. Leaning against a speckled wall in the hotel that Andrée Putman designed for the two in 1984, Starck is not concerned that his creation may become known as the New Morgans. "Really," he says in his outrageous accent, "I think I am a little *rare*. Morgans is Morgans, Andrée is Andrée, and I am *me*. My hotel will be the most distinctive *ever*." Since his work merges a sci-fi look with the industrial style of his father's aircraft-manufacturing business, this could be true.

The hotel will open next year in the West Forties, but it does not yet have a name or a final design. "People in the hotel business always tend to hire the same old designers," says Rubell. "We are trying to find that which is new and that which works."

No one is saying just what "that which is new and that which works" will look like this time around, but the place is likely to have Starck's futuristic feel—a massive central design element surrounded by delicate, ready-to-fly metal details. "It's a new functionalism," he says. "Function after Freud and Roland Barthes. Everything is a symbol. Everything has a meaning."

He has, for example, designed furniture in grays and blacks to match France's economic condition. He has done pieces for President Mitterrand's apartment, and spare, angular interiors for such Paris clubs as the Café Costes, which opened in 1984 to immediate acclaim. The café is typically Starck: Its bistro tables, black banquettes, and huge, hospital-green central staircase create an ambience that has been compared to that of an Eastern European train station.

Apart from a Dallas club that bears his name, Starck is represented here by his furniture, available through such New York outlets as Furniture of the Twentieth Century. Now he's creating a collection that will furnish an entire apartment for $150. Or so he hopes. "I have no aptitude for business," he says. "It's a great advantage not to know what money is and to drink champagne." HUGH ALDERSEY-WILLIAMS

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; bottom, Joo Chung.

HIGH SOCIETY

COME AS YOU WERE

“WHO’D EVER EXPECT *this* for a duke and duchess?” barman Eric Rankin was saying at the University Club the other night. All around him, young-looking people were fox-trotting, lindying, and even rocking to Bob Hardwick’s band at the Harlequin Ball, held in honor of Gerald and Tally Grosvenor, the Duke and Duchess of Westminster. Rankin said he was “more accustomed to the la-la-la string thing than *this*. This is a gas.”

The Duke and Duchess had swept into the room at 11:30 with an entourage that included marketer Christopher Samuel Hyland and the Nevada-born Earl of Cowley, the only American in the House of Lords. Bagpipes heralded their arrival—the one mournful note in an event held to raise funds for the Duke’s Blood Cancer Foundation.

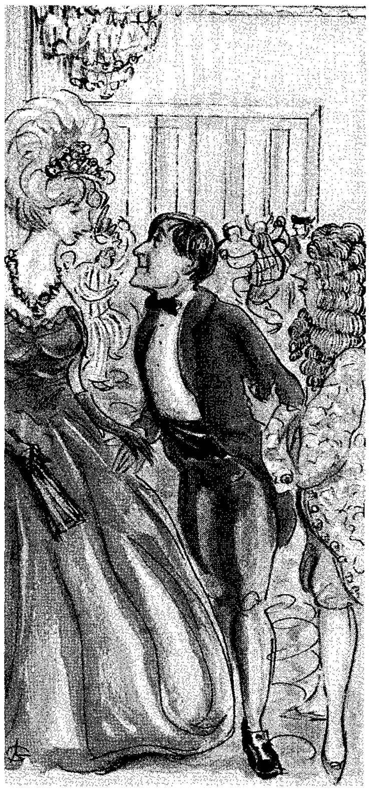
The guests had been told to dress like their ancestors, and seen in the crowd were two prison inmates, a Swiss guard, a London bobby, a Viking, a priest, and John Singer Sargent’s Madame X. The Duke himself, handsome if a bit pale, was got up in a red-and-green hunting uniform that, he said, “has never changed in 400 years.” The Duchess towered over him in an “ancestral-looking” red satin-and-lace Lindka gown, a heavy dusting of powder on her face, and a diamond tiara atop her stiff blonde hair.

The Earl from Nevada gathered up his parliamentary robes, “worn only in the presence of the queen,” and danced feverishly. But the apotheosis of antique was Hyland, wearing the very outfit, he said, that Mozart wore when he played for the emperor in *Amadeus*.

“This was a presentation outfit,” he said, “and today is a presentation of the Duke to New York City, to Milton Petrie, to David Rockefeller, to the Earl and Countess, to . . . ”

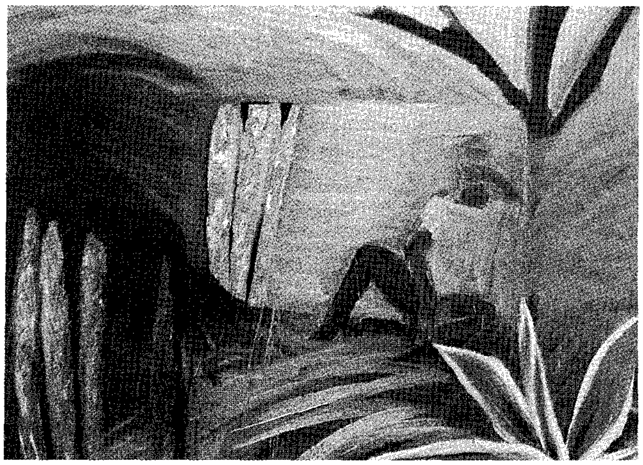
“I’m having trouble breathing,” said a woman in a whalebone corset.

Nonetheless, the evening presented an antidote to the usual brain-dead society ball. Pia Lindstrom did a nifty jitterbug in a Swedish peasant dress that had belonged to her mother. Actress Adrian Howard, in a black lace dress shot with gold Lurex, couldn’t decide if she was “Josephine Baker or Carmen Miranda.” By 1 A.M., most guests had departed—“See you in Palm Beach,” one told the Duke—but the barman danced to the end. His favorite tune—and the night’s theme: “The Lambeth Walk.” PATRICIA BURSTEIN



CULTURE WATCH

An Israeli Art Row



Ronit Yedaya’s Forced View III, *at Richard Green Gallery.*

MARY EVANGELISTA WENT TO Israel looking for exciting art to put in a New York show. She found it—but she also found herself at the center of a critical fire storm, because her jury of American experts chose some unknown artists, and ignored a few favorites of the Israeli art world.

Evangelista, a critic, a curator, and a staffer at *Artnews* magazine, spent six years visiting studios in Israel, and took out ads there inviting artists to submit work. The result—“ARTisrael, the 1980s,” now at eighteen galleries around town—*is* exciting: Israeli sculpture, photography, and painting that ranges from the kind of colorful, tortured expressionism found in East Village galleries to representational works and minimalist abstractions.

But after the jury of critics and curators had chosen 33 artists from the 300 considered, the Israeli press attacked their choices. “For years, Israel has nurtured a few modern artists,” thundered one weekly magazine. “Around them grew the art establishment—curators, artists, critics, and galleries. Each one nourished the other—until one woman came from America.” Critics and artists who were not chosen also attacked her. Some pressured the artists in the show to drop out.

“I had only the best of intentions,” Evangelista says. “I wanted to give Israeli art wider visibility. I thought they would have been more concerned with the need for exposure than with their individual careers.”

“Their response was parochial,” says *Art in America* critic Carter Ratcliff, one of the jurors. “The point of a show like this is not to let people know the status quo of the Israeli art scene. It’s to see how the work looks in an international context.”

Despite the controversy, Evangelista is happy with her exhibition. “It shows that the gap between international art and Israeli art has been removed.” And she’s already thinking about her next one.

EDITH NEWHALL

OVERHEARD

YOUNG MAN TO BOX-OFFICE clerk, outside *Partisans of Vilna:*

“What’s it about?”

Clerk: “Resistance fighters during the Holocaust.”

Young man: “Does it have a happy ending?”

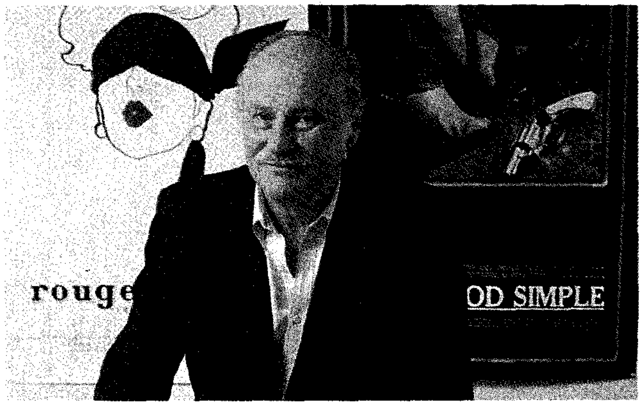
MAN WITH HEAVY ACCENT TO friend, near Grand Central:

“Do not worry, man. New York City is not America. In America, people live in houses.”

Illustration, bottom: Al Gold.

BEHIND THE SCREENS

Picking the Hits



Barenholtz: Magic touch.

‘ONCE A FILM COMPANY gets a hit, everyone in charge thinks he's got *the touch*," says Ben Barenholtz of Circle Films. "The worst thing that can happen to you in this business is to become an expert." Yet Barenholtz, who brought out *Blood Simple*, Joel and Ethan Coen's low-budget *film noir* smash, *does* have the touch.

Circle, an independent distributor, can't bankroll a multi-million-dollar lineup the way Hollywood studios can. Instead, Barenholtz screens new films by unknowns, looking for winners at the right price. How does he know when he's found one? "The only safe choice is a *good* film—and that's undefinable. You need to know the market, but the rest is instinct—a gamble."

Barenholtz has gambled well. His successes include *Cousin, Cousine*, David Lynch's *Eraserhead*, and two recent British imports, *Letter to Brezhnev* and *No Surrender*. Circle's latest, *Thérèse*, a French drama set in a Carmelite convent, plays the New York Film Festival this week, and expectations are high.

In 1968, Barenholtz took over the Elgin, a dilapidated theater on Eighth Avenue. He opened with $48 and Andy Warhol's *The Chelsea Girls*, and turned the place into a packed bohemian hangout. He also pioneered the midnight movie.

The Elgin is now the Joyce, and Barenholtz and his partners are perhaps the hottest indie distributors in town. But the early eighties brought hard times—the major studios set up "classics divisions" to compete for the foreign and low-budget films that are the independents' mainstays. With their high overhead and big-money expectations, the majors saw their classics divisions go bust (only Orion's remains today), and the indies are flourishing once again.

Barenholtz, meanwhile, is looking more like a mogul all the time. He's financing the Coen brothers' new film, *Raising Arizona*, and handing it off to another company to distribute—Twentieth Century Fox. But he's still looking for movies that nobody else wants. "It's easy to go after established talent, but it's more exciting to take the work of an unknown and make something out of it."

Howard Karren

TRUE TALES

PIANO-BAR BLUES

‘DO ANYTHING," SAID the young man. "Absolutely anything. I can keep up with you. Especially if it's in French."

The woman at the piano smiled nervously. She had just finished playing a set of Cole Porter at the noisy downtown bar, and now she was taking a break. She was in her forties, with a handsome, weathered look, streaked hair, and an old wedding ring. He was a young bass player trying to hustle himself some work. He had a gray pin-striped suit and long fingers that he ran up and down her glass filled with tips.

"I play stand-up bass, I play electric bass, I play anything," he said. "That way, I can keep working. My training is in jazz. My heroes are Jimmy Blanton and Jaco Pastorius. Are you familiar with them?"

"Oh, well, yeah," the woman said. "They are wonderful, aren't they?" She glanced at her husband, a pudgy older man deep in conversation at the bar. Then she began to pay more attention to the young man.

"I just had a very successful engagement with a French chanteuse, until her immigration problems," he was saying. "If you learned some French songs, we'd be on our way. We could create something together."

He kept talking, and she stared at his eyes. Then she went into her own reverie.

"Yes, we could go somewhere," she said. "Who knows where it could end up? Maybe like Bobby Short. Playing for $9,000 a week. No requests. Tonight, they asked for something called 'The End,' by the Doors. You can't play those songs on a Steinway. But we could go places. We could play the Cafe Carlyle." She turned to him wth a bright look in her eye. "How does that sound?"

"It sounds great," he said. "But tell me, where is the Cafe Carlyle? I've never heard of it."

Peter Blauner

PRICES

HERE'S WHAT IT COSTS TO cut a rug these days:

☐ Saturday night at the Roseland Ballroom (239 West 52nd Street), $11.

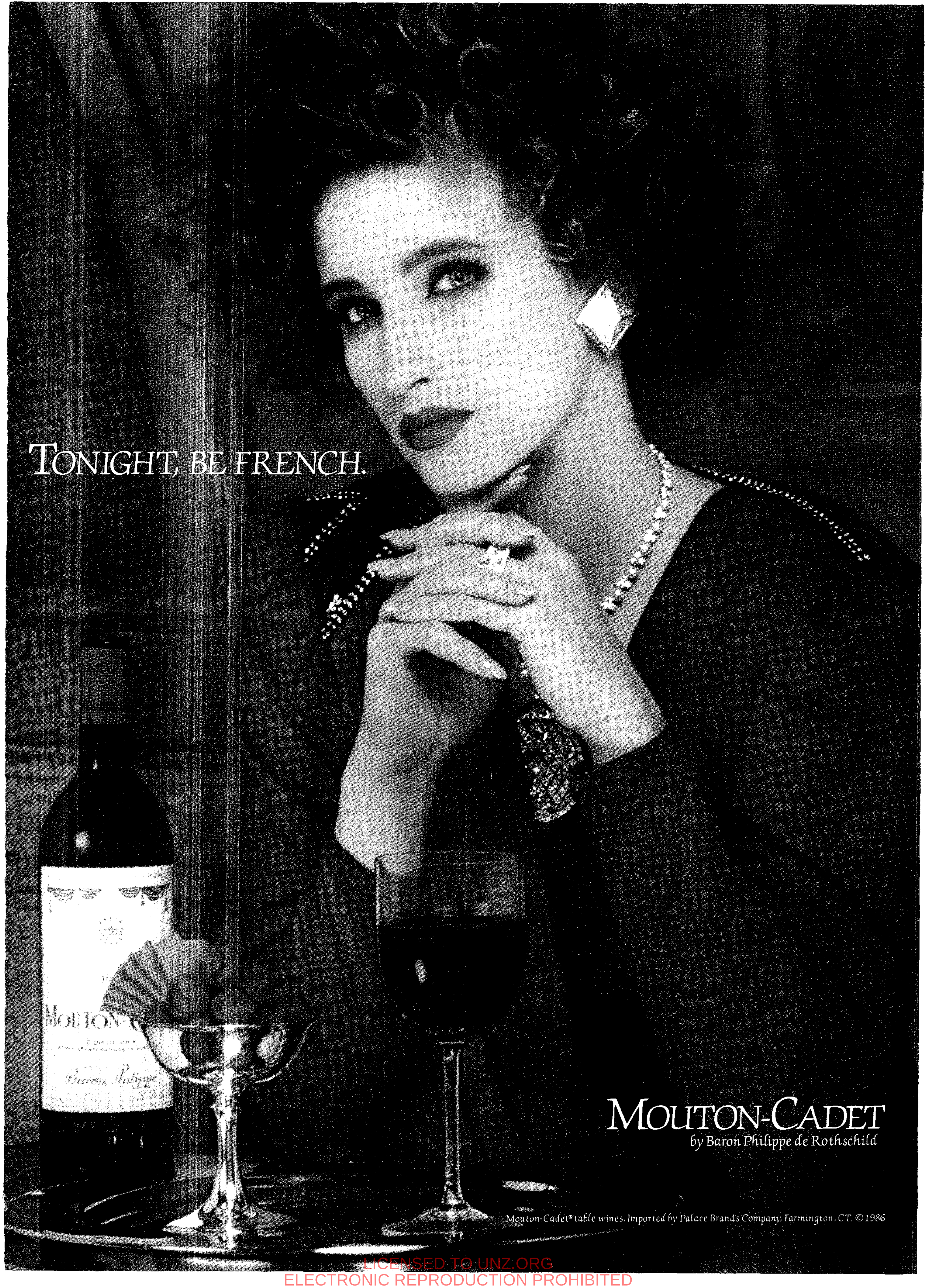
☐ Weekend dinner and dancing at Stringfellows (35 East 21st), $150 per couple.

☐ Private lessons at Fred Astaire Dance Studios (1780 Broadway), $30 per couple.

☐ Deluxe dance pumps, $28, and *Betty White's How to Dance* record, $7, at Worldtone Music (230 Seventh Avenue).

☐ Oscar de la Renta gown, at Saks Fifth Avenue, $3,600.

Photographs: top, Don Hamerman; right, Culver. Illustration by Anthony Russo.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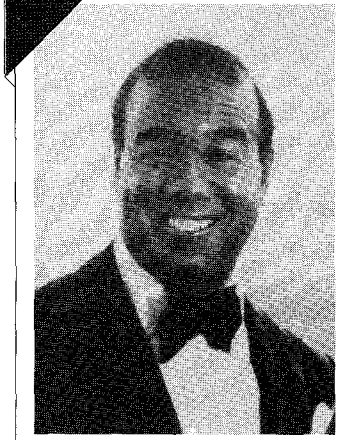
RUTH RECOMMENDS

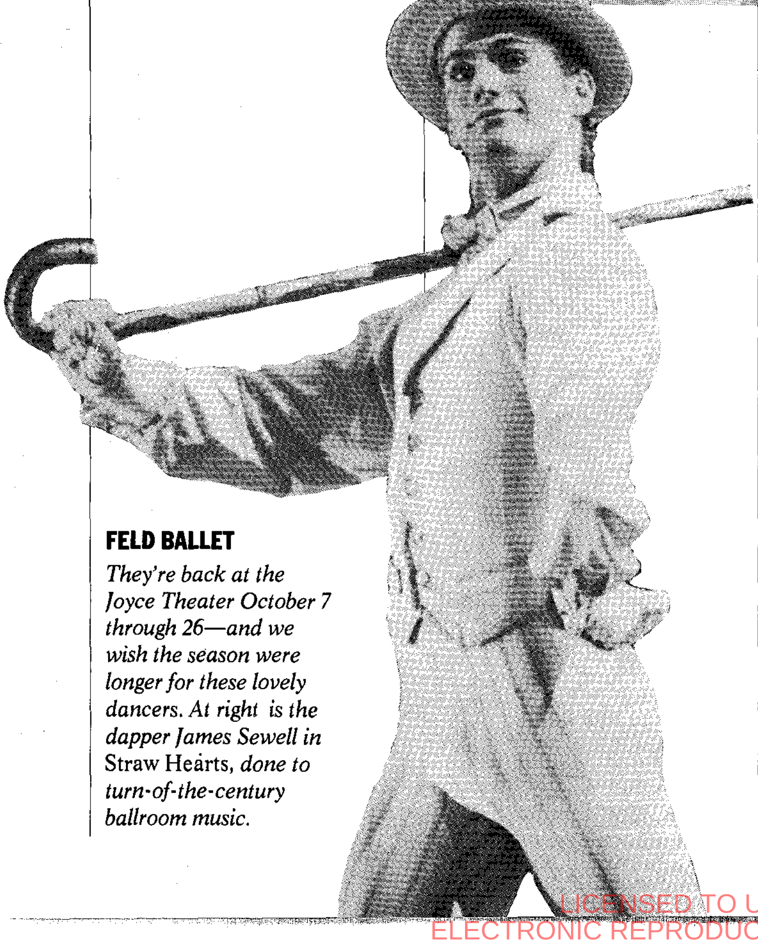
BY RUTH GILBERT

On October 5, starting at 11 a.m. at the Cathedral of St. John the Divine, an elephant, a camel, a llama, and other animals walk down the aisle to be blessed at the altar. It's the Feast of St. Francis, and it's free! Bring your pet to participate.



CAFE CARLYLE

Bobby Short is playing his twentieth season at the Carlyle. He's also celebrating his fiftieth anniversary in show biz (he began at twelve in St. Louis, Missouri).



FELD BALLET

They're back at the Joyce Theater October 7 through 26—and we wish the season were longer for these lovely dancers. At right is the dapper James Sewell in Straw Hearts, *done to turn-of-the-century ballroom music.*

'TOUGH GUYS'

Kirk Douglas and Burt Lancaster are notorious train robbers who emerge after 30 years in prison to face a strange new world. The film comedy opens October 3 at the Ziegfeld.

'BEAUTIFUL DREAMER'

The happy couple are David Newer, a writer, and Valerie Brown Bickford, a young lawyer who wants to run for office. Greg Zittel's comedy opens October 7 at the Pearl Theatre.

'LATE AUTUMN'

The Japan Society is showing eight films by or about Yasujiro Ozu Friday evenings through November 21. Below is a scene from Late Autumn, *an exquisite tale of filial devotion, which plays October 3.*

Photographs: center, Christine Loss; bottom left, Martha Swope.

Sing her to sleep again.
Call Italy.

You remember when she was born, that winter in Rome. How you held, rocked, cuddled your first granddaughter. And even though you've left, thoughts of her still make you feel warm inside. Wouldn't you love to hear her voice?

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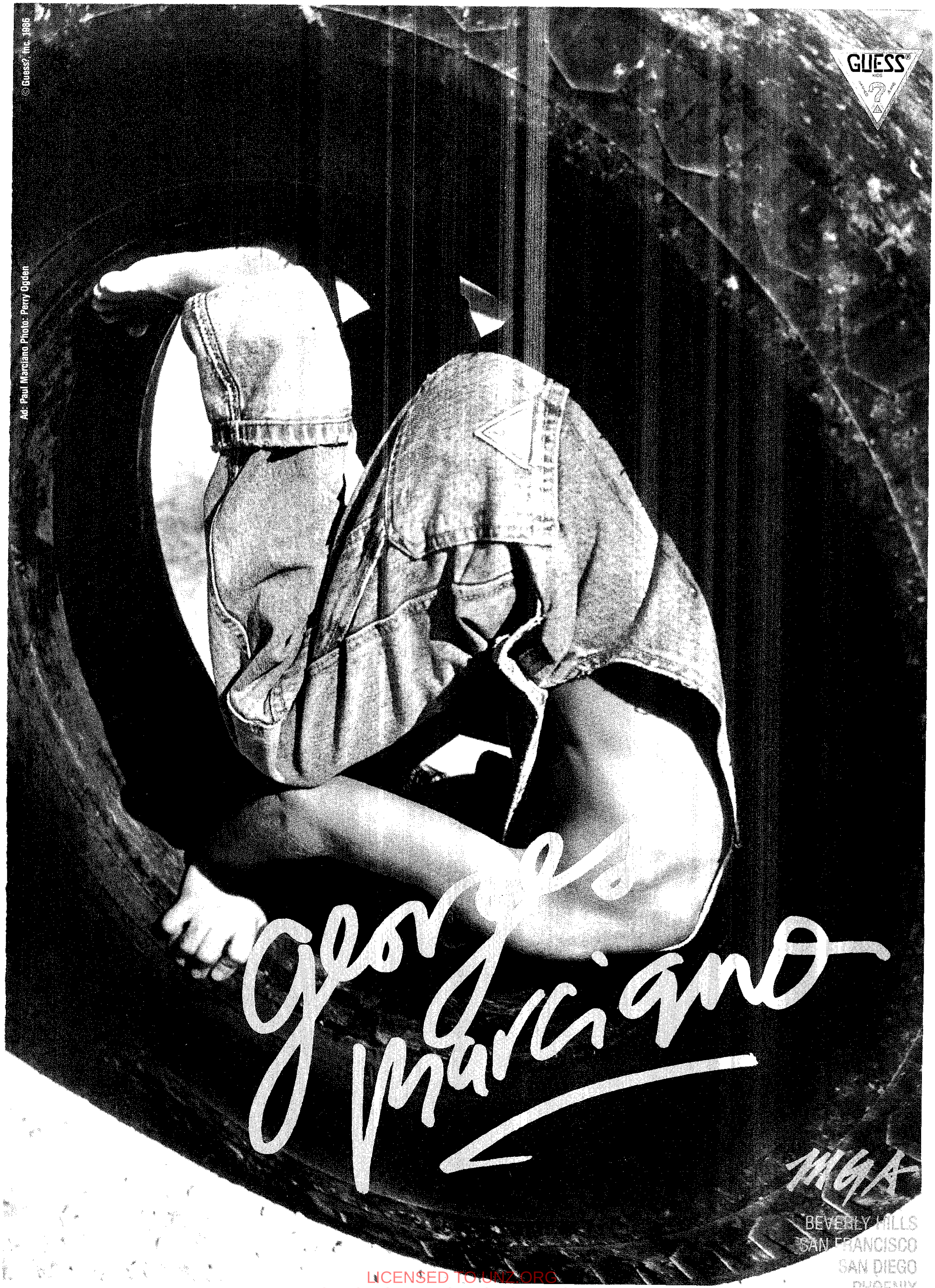
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NEW YORK

Recover Girl

SLASHED MODEL MARLA HANSON CAN SMILE AGAIN

BY DINAH PRINCE

By 1:10 A.M. ON A warm night last June, Dr. Tedd Weisman of St. Vincent's Hospital had tended to a heroin overdose, a heart attack, and a rape. He looked up to see a young woman in a miniskirt being escorted by a cop into the emergency room. Marla Hanson's clothes were soaked with blood, and she was shaking. She was holding a towel to her face.

"This is a nightmare," he recalls her saying. "I can't believe this has happened. What's going to happen to my face?"

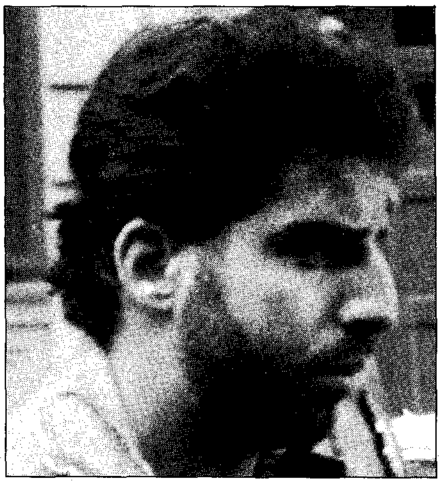
While Weisman helped her onto a stretcher, Marla explained that she had been attacked on the street by two men wielding single-edged razor blades. She said she was a fashion model.

"This is my *life,* this is my career," he remembers her saying.

As he examined Marla's face, Weisman shuddered. One slash started at her temple and stretched across her cheek a quarter of an inch below the eye, laying open her nose and exposing cartilage at the tip. Another cut curved in an S shape from her ear to the corner of her mouth, slicing five layers of tissue and leaving a gaping wound in her cheek. A third splayed open her eyebrow and ran down her eyelid. Two other cuts marred her forehead.

"Don't bring in the man who came with me; I think he had something to do with it," Weisman remembers her saying.

Weisman cleaned the cuts and applied gauze dressings. He then put her on intravenous antibiotics. Waiting for a plastic surgeon, Marla told herself to stay calm and breathe deeply. "I was thinking, How would Mary Tyler Moore handle this?" she remembers.



FACES are Steve Roth's business.

At 2:30, the plastic surgeon, Dr. Ronald Levandusky, examined Marla. She was sitting up on her stretcher, her underthings caked with dried blood. Looking for signs that her facial nerves had been severed, Levandusky told Marla to raise her eyebrows, grimace, flare her nostrils, and smile. On the way to the operating room, Levandusky asked Marla to smile again. He was troubled because the right corner of her mouth was not turning up uniformly with the left.

"You know, your smile isn't exactly even," Levandusky told her.

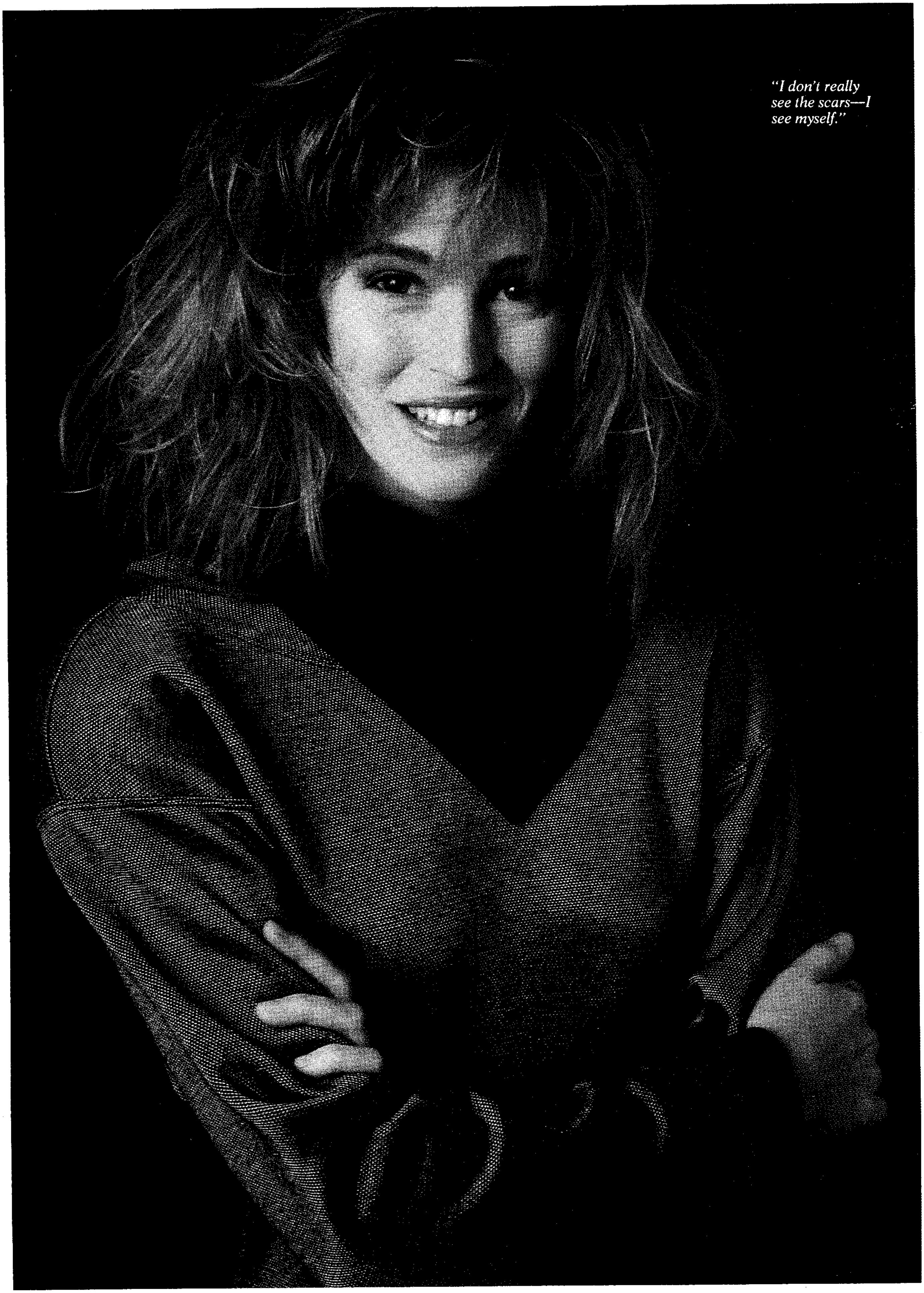
"It never was," Marla said.

In the operating room, Marla was given a general anesthetic. Levandusky massaged Marla's right cheek to see whether the parotid gland or saliva duct was severed. He concluded that—miraculously—the inch-deep gash had missed. There would be no need for microsurgery.

Using a tiny, curved one-third-inch needle, Levandusky began stitching. He started at the tip of her nose and worked back toward the eye, tying the nylon thread into a row of tiny black knots. "I kept saying, 'Don't lose your rhythm, keep sewing,' " Levandusky recalls.

He then worked an hour on the cut that ran across her eyebrow, exposing

Photograph: Joe DeMaria/New York Post.



"I don't really see the scars—I see myself."

PHOTOGRAPHED BY JAMES HAMILTON

"MARLA HAD THE LOOK," SAYS THE FORMER DIRECTOR OF HER AGENCY.

VERSATILITY gave her an edge, though she was small for a fashion model.

three layers of tissue. The laceration was so straight that it was hard for Levandusky to match up the edges of the wound. Struggling to make the arch of her eyebrows symmetrical, he tried to use the eyebrow hairs as a guide, but most had been cut.

The last wound was the worst. The surgical resident used a retractor to hold open the S-shaped slash in her right cheek. Levandusky maneuvered the tiny needle into the cut, along the deepest layer of reddish-brown muscle. Next, he looped rows of sutures along the bright-yellow layers of deep fat and superficial fat. He kept up his pace through the white layer of dermis and then finally closed the outer layer of Marla's porcelain-fine skin.

"I sort of sat down in the end, and I shivered," Levandusky recalls.

At that moment, detectives at the 10th Precinct were interrogating the man who had come with Marla to the Greenwich Village hospital. His name was Steve Roth, and he was a makeup artist who had rented his co-op apartment to Marla for a month. As the early morning wore on, the police came to believe that Roth—in revenge for Marla's rejecting him—had hired his childhood friend and another man to cut up her face with razors.

When Marla woke up in a room on the fifth floor of the hospital, her face was held together by 150 stitches. On a table next to her bed, a urine-specimen flask contained a small bouquet of flowers and a note from a cop that began, "You were right about Steve Roth. . . ."

SINCE SHE WAS A CHILD, MARLA Hanson's face has given her a certain power. Countless men have been enamored of, and even obsessed with, her face. Growing up in a poor Missouri family, she was the adored focus of the local boys. When ambition drove her out of a small town of 3,000 to Dallas, her suitors included a dermatologist, a high-rolling stockbroker, and a clothing-firm heir.

Chased by men, Marla came with her beauty to New York City, arriving last year at 24. It was late to begin fashion modeling, and—at five feet four inches—she was small. But, combining a fierce determination with her small-town charm, Marla found an agency and surprised everyone by landing plum jobs. J. C. Penney put her in its catalogue. She was cast in two TV commercials. She walked down the runway at Saks. *Mademoiselle* and *Glamour* booked her. She earned $2,400 in one day of modeling for a Bali bra ad.

"She was becoming a star," says Monty Agard, the former director of her agency. "Marla had the look, and she knew how to work people."

As she began to enjoy some success, Marla continued to mesmerize men—as a 1980s version of Holly Golightly. Her appetite for fun and her spontaneous nature were welcomed on dates, and, while keeping her small-town morality, she cultivated a big-city savvy for using her beauty to her advantage.

"There were times I went out to dinner with people just so that I could get something to eat," she says.

But one of the men under the influence of Marla was Steve Roth, a homely 28-year-old New Yorker who made impressive sums beautifying the famous faces of Grace Jones, Henry Kissinger, and Christie Brinkley. By five in the morning on the day Marla was attacked, the police had concluded that Roth had tried to rob Marla of her power by ravaging her face.

That afternoon, a WNBC-TV news crew arrived in Marla's hospital room. Her swollen face, crisscrossed with sutures and framed by blood-matted hair, was not the face that Marla Hanson had planned to make famous. Yet even with five gashes in her once-perfect skin, Marla went on-camera and smiled.

"Actually, I'm feeling great," she said. "They said the stitches will be out in a couple of days. And, you know, in a few months maybe I can do some modeling. Not a lot of close-up."

In the days that followed, people

Photographs: left, Mark Babushkin; right, Lynn Murray.

throughout the city were moved by Marla's pluck and optimism. Hundreds of well-wishers reached out to her, from the Brooklyn weight lifter who offered to be her bodyguard to the multimillionaire Milton Petrie, who sent her a check for $20,000 and promised another $20,000 every year for the rest of her life.

Among some people, though, the chilling crime set off a different and disturbing reaction. There was uninformed gossip in the fashion industry about Marla's social life, as if having a lot of boyfriends and making connections to get ahead somehow invited a vicious attack with a razor. One photographer who had never met Marla said, "From what I hear, she was asking for it—she was playing with fire."

Through it all, Marla has remained upbeat. As the wounds heal, she continues to see the assault as a minor setback. When she looks at her face in the mirror now, she says, she is pleased. "I see me the way I've always been. I don't really see the scars—I see myself."

MARLA WAS BORN JUNE 18, 1961, in Independence, Missouri, a rural suburb of Kansas City, famous as the hometown of Harry Truman. She spent her early years sharing bunk beds with three siblings in a cramped clapboard house. Her father, a former track star at the University of Texas, sold insurance. Her mother worked as a waitress at a bowling alley. She recalls that Marla was never easily satisfied. "It was always 'I can do,' " Marla's mother says.

After the marriage fell apart, Marla's mother married a man who seemed to prefer nightlife to home life. The household, which swarmed with eight kids by then, went unsupervised. "I'd done everything you could do by the time I was ten," Marla recalls.

As Marla entered adolescence, she started having conflicts with her stepfather. At twelve, she ran away and demanded to live with her natural father. After a bitter custody battle, Marla joined her father in Odessa, a sleepy Missouri farming town of 4,000 with a four-way stop sign at its center. Her father lived in a gabled Victorian house with his third wife, her two sons, and a yard full of animals. The family became strict members of the Methodist Church, and Marla's father forbade her to drink or date. During the summer, he sent her to a church camp. "I went from no rules and regulations to all rules," she recalls.

In school, Marla earned high marks and ran track. During her sophomore year, she was the third runner-up in a Miss Odessa beauty contest. She quickly became aware of her effect on young men. One afternoon, a boy offered her a ride home in exchange for a kiss. Another boy nicknamed her Luscious Lips. Later, she deliberately flustered a teacher by stuffing Ping-Pong balls in her bra. "She was always a flirt," says her friend Beth McNatt. "All the guys liked her."

Only one young man got permission from Marla's father to date her regularly; yet she often stayed overnight at a friend's house and sneaked out on dates with whomever she fancied.

As a cheerleader for the Odessa Bulldogs, she became one of the most popular girls in town. She was elected vice-president of the student council and president of the senior class. Four boys asked her to their proms her senior year.

"It was like a little competition," she says. "How many proms could *you* get invited to?"

After three semesters at the South Western Assemblies of God College in Waxahachie, Texas, Marla dropped out. She moved to Fredricksburg, Texas, where her father and stepmother were living, and took a job at a gift shop. Marla hoped to establish residency and attend her father's alma mater. "I wanted to go to a real college," she says. "I never had the small-town mentality. I knew I wanted to move somewhere and do great things."

In August 1982, a former Bible-college classmate told Marla about a job opening in Dallas. Within a week, Marla had moved to the city and was working as a receptionist at an insurance agency. Over the next two years, she held a string of jobs. She worked as a cocktail waitress in the posh Mansion restaurant and later at the Fairmont Hotel. After earning her real-estate license, Marla rented apartments and sold houses. For extra cash, she went to the fashion district during market weeks and earned $150 a day working as a showroom model.

She fell in love with a dermatologist named Patrick Carney, and after some badgering, he convinced Marla that she should try to make it as a fashion model. A friend got her an appointment at the Kim Dawson Agency in Dallas. Dawson's words stung. "She said, 'You're pretty, but you're too short and you're too old to start,' " Marla remembers.

A month later, Carney left on a fellowship to Cleveland. He was unwilling to make a commitment to Marla, and she began dating other men. "I just got tired of all the hurt," she says.

IN DALLAS, MARLA'S INNOCENT CHARM seemed to beguile strangers. At the YMCA where she worked out several times a week, she met Billy Bob Harris, a high-rolling stockbroker who is now serving a federal prison term for insider stock trading. During halftime at a Cowboys game, she encountered Terry Schroeder, the Olympic-water-polo player who posed for the statue of a nude for the Los Angeles Olympics. "Hey, you can pose for me anytime" was her opening line.

Although Marla had begun to associate with an affluent crowd, she was often broke. In January 1985, after she had bounced an $80 check to a former roommate for household bills, the roommate had her arrested. After an afternoon in jail, Marla pleaded guilty and made good on the check, though the roommate later complained to a Dallas reporter that Marla had squandered her money on "gas and clothes."

In February, she took a job in the showroom for JH Collectibles, a women's-sportswear firm. At a sales conference, Marla caught the eye of Bruce Ross, the company president's son, who runs the New York office. Ross says, "You talk to Marla for two minutes, and, she's not doing it intentionally, but she's just wrapped you around her finger."

By June, Ross had arranged Marla's transfer to New York. She arrived June 23 during a rainstorm. Ross met her at La Guardia airport in a limousine and set her up temporarily in a company apartment. After dinner, Marla started a game of puddle-jumping. "I just thought that New York would be a bigger Dallas," she recalls. "I was in awe."

In the morning, Ross showed her how to catch the subway train to the showroom at 1407 Broadway. The next day, she refused Ross's help and faced her first New York rush hour alone. "And what did I do? I went to Queens," she recalls. "I got out and walked around and thought, This is not where I work."

Though Marla rejected Ross's advances, he dazzled her with tickets to *Dreamgirls,* a trip to Atlantic City, and dinner reservations at his favorite restaurants. In the office, Marla's co-workers seemed threatened by the attention she got from the boss. After a few weeks, Ross says, he decided that in the best interest of the company, he should stop pursuing her. For Marla, the office situation became even more uncomfortable as Ross avoided her. "I decided to stop feeling sorry for myself and get out and meet people," she says.

In August, Marla got an apartment with an actress on West 72nd Street. Visiting friends in New Jersey, she struck up a conversation with the young fashion photographer Craig Sotres and his girlfriend. That fall, Marla met Sotres on several occasions. She developed a crush on him and told him about her interest in modeling.

"I knew he'd done a lot of names, the Antonias, the Debbie Dickensons, the Eva Voorhises," she says. "He had a lot of famous faces in his book."

Sotres told Marla that there was a growing demand for petite models, and they decided to do a "test" session. "I

"WHERE'D YA FIND *HER?*" ROTH ASKED WHEN HE FIRST MET MARLA.

just wanted to see what I looked like," she says.

On the day of the test, Marla stepped in front of the camera and smirked nervously. Sotres grew impatient and yelled at her to relax and smile.

"My teeth don't look good," he remembers her saying.

"I don't care. It looks better than if it looks like you're trying to cover something," he told her.

After the slides came back, Marla compiled a list of agencies that handle smaller girls. Her first choice was the Petite Model Management Agency, a new outfit run by Fernando Casablancas, the brother of John Casablancas, the head of the prestigious Elite agency. Petite was actually created as an outlet for the Casablancases' 70 modeling schools, which take students shorter than five eight, the usual height requirement for models.

On a lunch hour in December, Marla went to Petite. She was told to come back when she had more pictures. Later, the showroom model at JH Collectibles told Marla about a job modeling shoes for Calvin Klein. On a break, Marla went to the showroom. She wore the requisite size, 6B, and she was booked at $150 a day to model in the showroom for a week. "That's it. I'm quitting," she remembers telling herself. "It's just so much fun to have them say they love you." Two days later, she gave notice to Ross.

Just after Christmas, Marla met the photographer Steve Weiner, who invited her for a test shooting. On the appointed day, she arrived as Weiner was finishing a catalogue job.

"She came in, this plain-faced girl in a big T-shirt and jeans, just plain-Jane," recalls the makeup artist Adah Lezorgen. Pushing back Marla's hair, Lezorgen studied the girl's face. "The first thing I realized is she has the best skin in the business," Lezorgen says. Keeping the makeup to a minimum, Lezorgen dusted Marla's cheeks with powder, darkened her eyebrows, and coated her lips.

"Her face jumped out," Lezorgen says. "I was shocked. She looks like the next-door neighbor, and then you look into her eyes and you look into her lips—oh, my God, what a beautiful thing."

The one-hour session stretched into five. Lezorgen told Marla to bite her lips hard to make them look fuller. She stood behind the photographer and showed Marla how to pose.

Over the next few days, Lezorgen sent Marla to see four more photographers. All of them wanted to test with her. Two of them hired her immediately for modeling jobs. "She does something to people," Lezorgen says.

As Marla was embarking on her modeling career, she moved into a $550-a-month studio apartment on East 29th Street. During lulls in her day, she often stopped by Craig Sotres's studio across town, and on one visit, she met makeup artist Steve Roth. Roth is a short man—about five feet tall—with a hooked nose and receding chin. He had a scraggly beard and usually wore jeans and a T-shirt. On their first meeting, Roth walked up to Marla and gripped her by the chin. Turning her head to the side, he gave her face a close inspection.

"Hey, where'd ya find *her?*" Sotres remembers Roth saying.

STEVE ROTH WAS BORN TO Bertrand and Norma Roth in Bayside, Queens, on May 22, 1958. Bert Roth has been director of makeup at ABC for many years. Friends remember the boy—an only child—as a loner who seemed to have all that money could buy. "Whatever he wanted," recalls Gertrude Bowman, the mother of his childhood companion Steven Bowman. "He had everything except a friend—except Stevie."

Steven Bowman and Steve Roth got to know each other in 1969 during recesses at P.S. 179. They played sports together in the Police Athletic League. Bowman wore a yarmulke at Roth's bar mitzvah, and Mrs. Bowman considered Roth a son. "When one was in trouble, the other was in trouble," Mrs. Bowman recalls. "I had to keep on their hinds. Me and Mr. Roth did. Mrs. Roth, she was kind of nervous."

After junior high school, Mrs. Bowman says, her son and Roth went to different schools. While Roth attended Francis Lewis High School in Flushing, he had several minor brushes with the law. Friends say that Roth's mother seemed to have trouble dealing with her son. At seventeen, when Roth proved to be too unmanageable, he was put out of the house. "I don't know whether his mother couldn't cope with Steve or whether she just couldn't cope," a friend of the family says. At about the same time, Bert and Norma Roth separated.

In 1976, Bert Roth got Steve into the apprenticeship program with the makeup-artists' union. During his apprenticeship, Roth lived with a young black woman and started a family. In the summer of 1978, he had another run-in with police and pleaded guilty to disorderly conduct. "Everyone knew he had problems," one classmate recalls. "He was just a little off."

Following his initiation into Local 798, Roth began earning about $120 a day doing makeup for television. He free-lanced on such soap operas as *One Life to Live* and such quiz programs as *The $25,000 Pyramid.* He worked on the *CBS Early Morning News* and WABC local news.

Some union members say Roth was admitted to the union only because "he's his father's son." Others, however, think Roth was proficient. Like his father, he had a reputation for doing special effects—transforming faces to create theatrical looks. Both father and son taught courses in the subject. (The curriculum description for the father's course with the Learning Annex says, "Learn how to age, and make bruises, cuts, scars, and burns.") Steve also had the gift of putting his subjects at ease. Around soap-opera actresses, in particular, he seemed to turn on the charm. One TV makeup artist says, "I thought he was girl-crazy."

In recent years, Roth hustled to get $1,000-to-$1,500-a-day jobs with print photographers, and in August 1985, Craig Sotres worked with Roth on a test for Mexican *Vogue.* Later, Sotres and Roth talked about collaborating on a project with nude models and a smoke machine. But Sotres backed out, and Roth got Sotres's partner, Tony Green, to work with him. Roth frequented the studio, and Sotres sensed that Roth held a grudge against him. "He would always walk by me like I wasn't there," Sotres says.

THE ANIMOSITY SEEMED TO FADE about the same time Marla Hanson started visiting the studio, last winter. Roth became chatty about his work. He also made a general announcement that if anyone needed a place, he owned a two-bedroom co-op at 433 West 34th Street that he was renting out.

Marla recalls that Roth tried to impress her, bragging about models and actresses he knew and about the money he made. "I thought he was someone who hung out in the studio just to look at the girls," Marla says. "I never took him seriously." One day, Roth asked Marla if she would test with him wearing gold paint She turned him down. "I kind of felt he wanted someone nude," she says.

During February, the L'Image agency got her a showroom job modeling shoes. On Valentine's Day, she earned $500 modeling juniorwear with two other models for a Croquet Club catalogue. "I felt I was just as good as they were," she says.

L'Image also sent her for a liquor commercial, to be aired in Japan. The job called for a "young Audrey Hepburn" type. She landed the part at a rate of $335 a day plus overtime. "So there was another month's rent," Marla says.

On the morning of March 4, she took her latest pictures to Petite. The staff members were impressed by the caliber of her jobs. They studied her face again. She had perfect skin with a splash of girlish freckles. Her eyebrows had a high, dramatic arc. Her nose was delicate. Both her hair and eyes had an unusual honey hue. She had full, sensuous lips. "Her look is very hot," recalls Monty Agard, then director of Petite.

The agency signed her and immediately sent her on dozens of "go-sees"—interviews—with photographers, casting agents, and catalogue houses. Her portfolio held just three sheets of slides. "I'd walk in and there would be these girls with these thick books from Europe," she says. "It was so humiliating." The go-sees seemed to last no longer than five minutes. "I always talk to the photographer and try to leave an impression," she says. "Any kind of impression."

By April, Saks Fifth Avenue had booked her for a petite-fashion show, and Media Graphics began hiring her for catalogue work. "She got a good response right away, which doesn't usually happen with people who just walk in," says Sharon Walters, a booker for Petite.

Between appointments, Marla often stopped at a phone booth with a roll of quarters. She ran down a list of photographers she had seen and asked them if they wanted to test.

At times, Marla's aggressiveness irritated Agard. "Sometimes when a girl is that pushy, it can be a hindrance," he says. "They're supposed to be models, not agents."

Yet Marla accepted her share of rejection. *Mademoiselle* hired her to model shoes, then dismissed her because an art director didn't like her hands. At the studio of Jacques Malignon, an assistant refused to believe she was really five four, and measured her. "She didn't question my age," Marla says.

FOR A COUPLE OF MONTHS, MARLA lived with friends while she hunted for a cheaper apartment. At a male friend's place, the relationship became strained after Marla invited another man over to watch TV.

On April 3, Marla agreed to look at Steve Roth's two-bedroom co-op. On the way over, Roth made a lewd comment. "He used to say things to shock people, really rude things," Marla says. "I think he liked to see you be uncomfortable." Roth made her uneasy, but she told herself that if she liked the apartment, she'd only have to see him to pay rent.

The building is a twenty-story brick apartment house. As Marla stepped inside 7K, she forgot about Roth's remark. The available bedroom was spacious, with white walls and a white tile floor. Roth told her that she would have to share the place with Yasmine, a makeup artist who had been one of his students. Yasmine had tear sheets from *Vogue, Harper's Bazaar, Mademoiselle,* and *Self.* "I thought it would be great to move in with her because of the contacts she might have," Marla recalls. A few days later, Marla gave Roth a $600 deposit, plus $600 for the first month's rent.

She had realized by then who his father was and decided he probably knew people who could further her career. One day, Roth said he could introduce her to the casting director of *One Life to Live.*

"There's no reason not to be nice to someone that can help you," she says.

Over the next few days, Marla landed a number of jobs. She modeled six Bali bras at a rate of $450 an hour on the set and $250 off the set. Afterward, she went home with a new cache of pretty lingerie. "That was the day I made $2,400," she says. On April 15, she put on a bathing suit and bounced an imaginary beach ball around the studio at an audition for Eastern Airlines. Later, she tested for a horror movie at the Kaufman Studios. Two days after that, she got a job in a TV commercial for a new Mars candy bar. That night, Sotres took Marla dancing to celebrate. "I felt like I was on a roll," she remembers. "I felt I was starting to be good at something. Doing something that could get me somewhere." That weekend, Marla bought a futon and moved into the apartment she had leased from Steve Roth.

By the end of her second month of modeling, friends noticed a new confidence in Marla. She now turned her nose up at certain jobs. "Really good models don't do showroom," she says. When a stylist failed to show up for a Mexican *Vogue* cover test with Sotres, Marla was loath to make do with accessories he had lying around. "She got kind of cocky in a way," Sotres says.

Meanwhile, though, Marla was growing wary of Steve Roth. She began to encounter him unexpectedly in her new apartment. She says he frequently let himself in with his own key. At first, she thought—incorrectly—that he was having a fling with Yasmine. Later, Marla complained to friends. "It's not private," Sotres remembers her saying.

During his visits, Roth sometimes

BULLDOGS
GUEST
HOME
PERIOD
DOW
TO G
BAN
ODESSA

CHEERING for the home team, with childhood friend Beth McNatt.

SPEEDING TO THE HOSPITAL, ROTH SLID NEXT TO HER IN THE SQUAD CAR.

pressed Marla about her relationship with Sotres. She remembers that Roth seemed obsessed with him. Roth forbade Yasmine to work with Sotres. And, Marla recalls, Roth continually taunted her about the fact that Sotres lived with another woman.

By May, Yasmine had left for Germany and two makeup artists had moved into the apartment. The Elite model Josephina had joined Marla in her room, and Roth hiked the rent for the two of them to $700.

Several times, Roth tried to get Marla or one of her roommates to have drinks or dinner with him. Marla always turned him down. "He came on more as a buddy—'Hey, we've got to go out sometime,' " she recalls. "I thought he was kind of homely."

One night, Roth stopped by on his way to the WABC local news. He asked if anyone wanted to ride over to the studio on his new motorcycle. One roommate recalls that Roth looked as if he were high. "If he didn't have red eyes, *I* probably would have gone on the motorcycle," the roommate says. Marla was excited at the prospect of being behind the scenes at the station, and she accepted.

By early May, though, Marla had decided to move out. When a friend took her apartment-hunting in the East Village, her bag was stolen out of the friend's car. She tracked down the thieves in Tompkins Square Park and for $5 got her bag back. Most of the contents were gone. Marla grabbed one of the thieves and started shaking him. "Give me my things back," she remembers yelling.

In mid-May, Marla made arrangements to move in with some women in another apartment in her building. She recalls feeling anxious about telling Roth. She knew he would not be eager to part with her $600 security deposit, plus the $250 he owed her for the time she'd split the room with Josephina. As she feared, Roth said he wouldn't refund the money because she hadn't given him a month's notice. Marla claimed she had "made arrangements" to file a suit. "Not only that, I'll make sure you can't ever rent this apartment again because you're illegally subletting," she told him.

"You're f---ed up!" she remembers him yelling. "You're f---ed up!"

Roth slammed the door as he left. When Josephina got home, she and Marla tried to find someone to move in. A few hours later, Roth returned. "He walked back in, looks at me, sticks out his hand, and says, 'No problem. I found someone to move in,' " Marla says. "He wanted to pay me back in cash. He had this big thing about cash."

By Memorial Day, Marla had been living in her new apartment for a week. Over in St. Albans, Queens, Roth was having a holiday picnic at the Bowman house with Steve Bowman and Darren Norman, a friend of Bowman's who was on probation for possession of stolen property. Someone had a camera, and the three men posed for a picture.

ON THE MORNING OF WEDNESDAY, June 4, Roth called Marla. She remembers him saying he wanted to take her to Queens on his motorcycle and get the deposit from some people who owed him money. Marla told him to get the money and bring it back to her. "Will you still meet me?" she recalls him saying.

MODELING offers have already started to trickle in.

She agreed to meet him at 10:30 P.M. at Shutters Bar, on the ground floor of her building. After she hung up, she headed for her agency. She demanded to know why she didn't have any appointments. Agard told her he planned to give her career a boost, but she needed a new model's card. That afternoon, she studied hundreds of photographs and picked out four to go on her first official composite.

"I have a face that I can look 13 or I can look 30," Marla says. "I wanted a card that someone could see that."

That evening, Marla modeled for a hair demonstration at the John Sahag Salon, just off Madison Avenue. The session lasted longer than she expected, and she called Roth to say she was running late. "No problem," Marla recalls him saying.

At about 11:30, Marla hurried out of the salon and hopped a cab to Shutters Bar. Roth came in a few minutes after her, and he ordered drinks at the bar. He chided Marla for being abrasive in her efforts to get her money back. She recalls him saying, "You reap what you sow" and "If you ever make it, you'll be a real bitch." She sat quietly and sipped a Coke.

"I was really tired," she says. "I just wanted to get my money and go to bed."

Finally, Roth said he would give her $500 cash and a check for $350. He told her that he would feel more comfortable handing over the money outside the bar where there were fewer people. "He said, 'Leave your purse. We're only going to be gone a minute,' " she recalls. "I thought that was a little strange, [but] I wasn't in the mood to argue."

On the street, Roth put his arm around Marla and guided her onto a quiet stretch of Dyer Avenue. She recalls, "He told me he had fantasized about me being his girlfriend. He said, 'If I was as good-looking as Craig, if I was a photographer, you would go out with me.' "

Marla remembers telling him, " 'It has nothing to do with that he's good-looking. I *like* Craig. But I don't like you like that.' I *didn't* say, 'Are you kidding? I would never go out with you!' "

As they reached the end of the block, two black men

Photographs: left, Michael McClue; right, Alex Chatelain.

slipped up behind them. Marla froze as she heard a voice announce, "This is a stickup."

"I really thought they had a gun and I was going to die," she says.

The men grabbed her from behind and wrestled her to the pavement. One man yanked her head forward. The other man flailed his hands across her face. Then the two men were gone. "I thought they had sprayed something in my face," she remembers. "I looked down at my hands. They had blood all over them. I looked down and saw I was covered from head to toe. I was screaming."

As Marla screamed for help, she looked up from her bloodied hands and saw Roth calmly standing a few feet away. His eyes were fixed on her face. As Marla tried to make sense of what was happening to her, instinct told her Roth was responsible.

A man who had bumped into the attackers came up and asked Roth what had happened. Marla got to her feet and fled toward Shutters. "We've just been robbed," Roth was heard to say.

The man suggested they catch the muggers and broke into a run. The makeup artist ambled after him. The police pulled up and started to ask questions. Roth first told them he was "just out jogging." He then said Marla was his "girlfriend." Inside Shutters, a barmaid pressed wet towels on Marla's face. "Who did this to you?" Marla remembers the barmaid asking.

"Steve," Marla answered.

"Steve did this to you?"

"Well, he hired someone," Marla said.

"Then I thought, Wait, he could have a gun, you've seen it in the movies. I could imagine him opening fire on everyone."

A block away, cops nabbed Steve Bowman and Darren Norman as they raced across 34th Street. Cops then took Marla and Roth out of the bar for a curbside viewing of the suspects. Norman was light-skinned. He was tall and lanky and wore shorts. Bowman was short and stocky. He had a mustache and stubble on his chin. Gashes bled on his hand and arm.

"That's them," Marla was heard to say.

"That's not them," Roth was heard to say.

ONE PATROL CAR TOOK NORMAN and Bowman to the 10th Precinct for questioning. The police put Roth in the second patrol car with Marla. As they sped toward the hospital, Roth sidled closer to Marla. She recalls being too terrified to protest when he slid his arm around her as if she really were his girlfriend.

"I just said, 'Thanks for all the help,' " Marla remembers.

Several hours later, Roth was questioned by Detective William Peuplie at the 10th Precinct. At one point, they had this exchange:

LOOKING for tranquillity, with friend Bruce Ross.

Peuplie: "When the cops stopped you and asked what had happened, why did you say nothing happened?"

Roth: "Who knows what you say?"

Peuplie: "Did you see the guys that the cops arrested for this?"

Roth: "Yeah. That's not the guys."

Peuplie: "Do you know the guys that were arrested?"

Roth: "No, I don't know them."

Peuplie: "Why does your story differ so much from Miss Hanson's?"

Roth: "Ask her."

Peuplie: "Do you know that she is probably going to get over a hundred stitches in her face?"

Roth: "That's her. I'm out $850."

Peuplie: "Do you think you could identify these guys that ripped you off?"

Roth: "Yeah. Faces are my business—I do makeup work."

Meanwhile, Marla lay on a stretcher at St. Vincent's, waiting for a plastic surgeon. "I felt like some kind of monster," she recalls. "I was really scared." Later that morning, after the four hours of plastic surgery, Dr. Levandusky brought Marla a mirror. She hesitated, then looked at her face. "I expected to look a lot worse," she recalls. "It was kind of pretty."

When news of the attack got out, the hospital arranged a press conference, and Marla was wheeled out to field questions. "I felt gross. I couldn't open my mouth to brush my teeth; there was all this blood on my hair," she recalls. "And here it was coming out that I was *24*."

Marla told the reporters that she did not plan to leave the city. If she could not model, she would do something else.

On Saturday, Levandusky told Marla to stop talking. Her face had swelled, and he was concerned about a redness that might indicate infection. He then took a few moments to outline her future treatment. After the removal of her sutures, he said, her scars would contract as they healed. She would have to stretch them daily to keep the skin from puckering. If, over the next few months, the scars grew thick or "ropey," she might want injections of a drug called Kenalog to prevent further enlargement. "All scars are permanent," Levandusky told her. "The question is how noticeable they will be."

After nine months, he said, Marla might want to consider two options. A sanding procedure called dermabrasion would plane the dermis, or inner layer of skin, so the epidermis, or outer layer, regenerated over a smooth surface. Alternatively, she could have scar rearrangement, a process in which scars are recut in rows of tiny Zs or Ws, to fold less obviously into the lines of expression.

She told the doctor she'd just wait and see. "It's my only face. I don't want to do anything too drastic," she said.

Gifts, flowers, healing rocks, and prayer cards continued to arrive in the mail or by messenger. Pan American Airlines flew her father up from Texas. The cast of *One Life to Live* sent an autographed picture. Mayor Koch visited. Marla told him she wanted to do some volunteer work for the city. "Maybe help children, juvenile delinquents," she said.

On Sunday, Marla slipped out the hos-

"Some of the people not invited to the opening of our new store."*

–Kenneth Cole

- All Amway representatives
- Anyone named Bif
- Sonny Bono
- Pat Boone
- The Brat Pack
- Anita Bryant
- Robin Byrd
- Carol Channing
- The Captain & Tennille
- Billy Carter
- David Cassidy
- Charo
- The Chippendale Dancers
- Howard Cosell
- Crazy Eddie
- John Davidson
- Sammy Davis Jr.
- Sammy Davis Jr.'s jeweler
- Dawn (see Tony Orlando)
- Richard Dawson
- Bo Derek
- Divine
- Werner Erhard
- Bob Eubanks
- Rev. Jerry Falwell
- Joe Famolare
- Fanny Fox
- Joe Franklin
- Eva Gabor
- Bob Guccione
- Cornelia Guest
- Jean Harris
- Patty Hearst
- Joey Heatherton
- Tommy Hilfiger
- Don Ho
- Hulk Hogan
- John Houseman
- Rex Humbard
- Engelbert Humperdinck
- Julio Iglesias
- Insurance salesmen
- Bruce Jenner
- Tom Jones
- Don King
- The King Family
- Don Kirshner
- Jack LaLanne
- Lorenzo Lamas
- Bert Lance
- Robin Leach
- Rula Lenska
- Liberace
- Norman Mailer
- Meat Loaf
- Claudine Longet
- Imelda Marcos
- Wink Martindale
- The Mayflower Madam
- The McEnroes
- Dandy Dan Meredith
- Merv
- Ricardo Montalban
- Wayne Newton
- Nuclear Power supporters
- Tony Orlando and Dawn
- Donny Osmond
- Marie Osmond
- Anyone named Osmond
- Don Pardo
- Bert Parks
- Sean Penn
- Regis Philbin
- The Potamkins
- Prince
- Victoria Principal
- Roxanne Pulitzer
- Ronald Reagan, Jr.
- Rex Reed
- The Refrigerator
- (Other appliances)
- William H. Rehnquist
- Mary Lou Retton
- Renee Richards
- David Lee Roth
- Jerry Rubin
- Pat Sajak
- Soupy Sales
- Vidal Sassoon
- Brooke Shields' mother
- Richard Simmons
- Nancy Sinatra
- The Solid Gold Dancers
- Leon Spinks
- George Steinbrenner
- Howard Stern
- Cliff Streit
- Tiny Tim
- The A-Team
- Ike Turner
- Twisted Sister
- Conway Twitty
- Ugly George
- Roger Vadim
- Sergio Valente
- Claus Von Bulow
- Weird Al Yankovitch
- Mr. Whipple
- Vanna White
- Your Anchor Banker

*If you are not on this list, you are cordially invited to the grand opening of our 57th Street store this October.
37 West 57th Street, New York, NY 10019

DESPITE EVERYTHING, SAYS MARLA, "I STILL THINK I CAN BE THE BEST."

pital's underground exit to avoid the press. The fashion photographer Jeff Sleppin picked her up in his white Mercedes convertible. As Sleppin drove Marla to the Park Lane Hotel, where Bruce Ross had arranged for a room, she held a stuffed animal in front of her face to keep from being recognized.

The next day, Marla's agency brought over a photographer from Black Star, who asked Marla for a six-month commitment of her time. "They wanted to live with me," Marla recalls. "The girl who wanted to do it, I didn't think that I could live with her for five minutes."

A grand jury started hearing evidence in the case. On Wednesday, Marla discovered that someone had mistakenly brought over her roommate's panties, which were several sizes too large. "I had to go to the grand jury with no underwear," Marla recalls.

ROTH, BOWMAN, AND NORMAN were all indicted for assault one, which carries a maximum prison sentence of fifteen years. All have pleaded not guilty. The police case includes statements from Bowman and Norman. Both told Detective Peuplie that on the night of the attack, Roth sent them to buy razors. Norman said, "White Steve had a girl he wanted to scare real bad. He said the girl was giving him a lot of trouble." In a separate interview with Peuplie, Bowman said that Roth "wanted to hurt her real bad—to cut her up." Bowman also explained that "Steve told us we could get an apartment in his building if we did this for him."

In the days that followed, Marla asked to be released from her modeling contract with Petite because she wanted to rethink her career. Lorimar and Warner Bros. were among the movie companies that made inquiries about getting the rights to her life story. Two real-estate agencies offered her jobs. *Search for Tomorrow* invited her to come in for an audition. A skin-care company wanted her to endorse its product. "I was just living in the middle of a hurricane," Marla recalls. "Everything was spinning. I wasn't sure of anyone's motive."

As soon as the stitches were out, Marla flew to visit her old boyfriend, Patrick Carney, in Cleveland. When she returned to New York, two men met her at the airport. Bruce Ross waited with a limousine and flowers. Peter Bill, the son of director Tony Bill, stood by with a gift and dinner reservations.

In July, Marla found a new apartment near Bloomingdale's. On an application form, she wrote the name and address of her former landlord: "Steve Roth, Rikers Island."

Despite all the excitement and attention, Marla still looked in the mirror and saw scars. The cut over her left eye and cheek seemed to be healing into a fine line the width of a piece of thread. The S-shaped scar on her right cheek was still conspicuous. If she didn't get enough sleep, the scars grew red.

When Marla began contacting the modeling agencies during July and August, she became disheartened. None expressed interest in seeing her. Some asked her to try again in six months. "I couldn't accept the fact that I would have lines across my face," she says.

In Central Park one afternoon, two little girls ran up to Marla as she took a stroll. "Are you the girl who got her face slashed?" one asked. They both wanted autographs. "I get depressed, but then I walk out on the street and something like that happens," she says.

During August, Marla went home to Missouri. She visited her mother, who was working as a waitress at Mrs. A's Place by the tiny airport in Independence. Her mother arranged to have Marla taken for a plane ride, and introduced her to customers at the restaurant.

"This is my daughter from New York City," she said.

"New York City?" a man said. "Dangerous there. Is it scary?"

"Not too much," Marla said.

At a table in the back, Marla and her mother seemed awkward together. They'd seen little of each other in the thirteen years since the custody fight. Marla sipped an iced tea while her mother ran her finger along the scar on her daughter's right cheek.

"What are you going to do about here?" her mother asked.

"I just have to wait and see how much it heals," Marla said.

Then Marla told her mother to close her eyes. Reaching into her bag, Marla pulled out her model's card and put it on the table. When her mother opened her eyes, she picked up the card hesitantly.

"It's good. I'm not sure it's my Marla," her mother said.

"This is my Faye Dunaway look," Marla explained.

Within the hour, Marla's half-brothers joined them. Their mother brought out wedges of homemade pie as they updated Marla on their lives. Phillip was a mechanic, Mike was unemployed, and Steve was installing gutters. The boys still lived in the same house that Marla had fled. A new wreck in the yard kept them in grease, and the newest mixed drink at local bars was called a Fuzzy Navel. They now asked their half-sister, the model from New York, to tell them about the attack that had made the paper in Independence. "Send them down here—*we'll* take care of them," Steve said.

BACK IN NEW YORK, MARLA BEcame troubled by a backlash of publicity. After the *Post* ran a page-one photo of Marla at a movie premiere under the headline YOU LOOK MMMARLAVOUS!, Agard complained to "Page Six" that Marla had snubbed Petite and was seeking a new agent now that she was famous. "She's a manipulative little girl," Agard was quoted as saying. "We took a risk and signed her. She was nobody.... Now she's turned around and slapped us in the face." Petite later fired Agard.

A feature in the Dallas *Times-Herald* portrayed her as a religious girl who neglected her faith and "got into the fast lane too fast." One acquaintance who was quoted implied that Marla was un-Christian in her concern for her appearance. Old roommates talked about her "flirting" and about all the men in her life. Marla's stepmother in Texas was quoted as saying, "Even though Satan meant for this to destroy her, I believe God will turn it around."

This fall, Marla is scheduled to testify at three separate trials. At times, she worries that the defense will rummage through her past for something to turn against her. She fears she'll find herself in the same predicament as some rape victims—forced to defend her whole life. Two weeks ago, this matter was somewhat confused when Roth's lawyer, George Meissner, indicated that he was considering raising an insanity defense. Later, he told reporters that Roth's problems had to do with his height.

"I just want to get through all this and get back to normal life," Marla says.

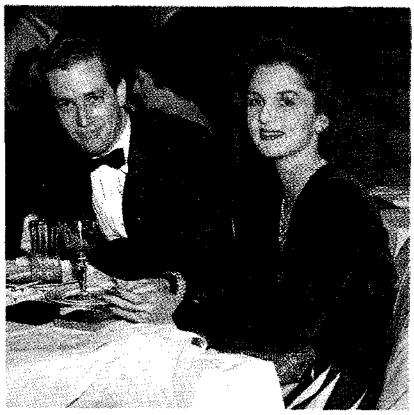
Determined to find some peace, Marla is slowly trying to re-establish a career. Recently, she enrolled in an acting class. Macy's booked her for a JH Collectibles ad, to run soon in the New York *Times*. She believes that her future still has promise. "I thought I could be the best," Marla says. "I still think I can be the best." ▬

NEW YO GOLDE

Culver

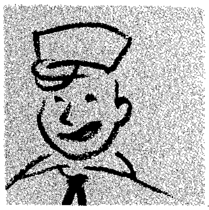
TOOTS SHOR, JOE DIMAGGIO.

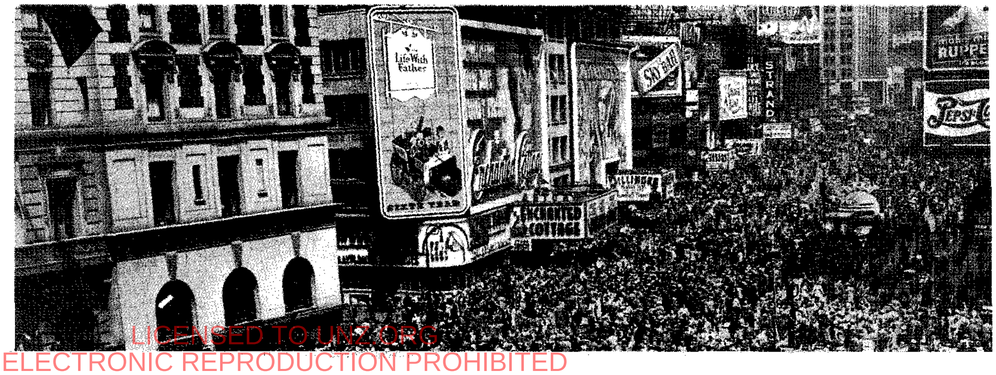
When the British liner *Queen Mary* nosed into New York Harbor on June 20, 1945, and docked at Pier 90 on the West Side, the city threw a party. The ship—probably the world's most famous—was bringing home 14,526 of the American servicemen and -women who had just helped win the war against Nazi Germany. The party was a welcoming celebration for that first big contingent to return from the great victory, but it was something more, too: an explosion of pride and confidence in the city itself, for New York had emerged from the war as the new center of the world, a place of dazzle, panache, wealth, and towering size. There was poverty, of course, but there was little despair; a poll at the time found that 90 percent of New Yorkers were happy. In this excerpt from her upcoming book, *Manhattan '45*, Welsh writer Jan Morris looks at the rich and the poor of New York at that time of triumph and hope. "Few cities in the history of the world," she writes in the book's prologue, "can have stood so consciously at a moment of fulfillment, looking into a future that seemed so full of reward." That was only 41 years ago—though at times these days, it seems like a century.



F.P.G.

BRENDA FRAZIER WITH AN ADMIRER.





TIMES SQUARE ON V.E. DAY.

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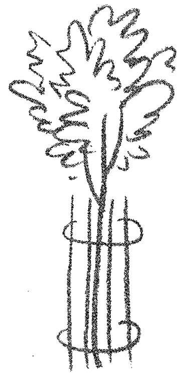

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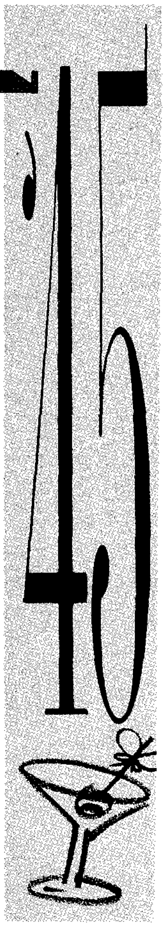
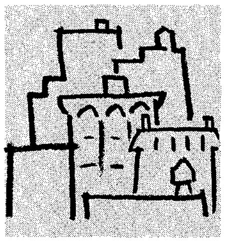


BY JAN MORRIS



ON THE HIGH, BREEZY RIDGE OF Morningside Heights, there stood a rich and splendid group of buildings. There were two theological colleges, one Jewish (the Jewish Theological Seminary), the other Christian (the Union Theological Seminary). There was Riverside Church, where the world's most famous carillonneur played the world's largest carillon. There was the sumptuous unfinished Cathedral of St. John the Divine, whose marble columns had been quarried in Maine, shipped in on barges at enormous expense, and dragged through the Manhattan streets by steam winch. And all around were the quadrangles, libraries, and laboratories of Columbia University, one of Manhattan's richest landlords.

Immediately to the east of these opulent institutions, Morningside Park fell away—steep, gloomy, and dangerous after dark—directly into Harlem. It was only a few minutes' walk from these splendors to the hugger-mugger squalors of the black slums. The contrast was bitter and all too explicit. It was, however, by no means an extreme example of social confrontation in Manhattan. In many parts of this island, very rich people were living almost side by side with exceedingly poor, and there was hardly such a thing as an exclusive quarter. Tenements were just around the corner from luxury blocks; a few hundred yards separated Beekman Place from the riverside tanneries and slaughterhouses of Turtle Bay, where on any weekday morning the animals could be seen driven from truck to charnel. This social promiscuity was inevitable with 1.8 million people crammed into 14,000 acres. Manhattan was the richest of cities, with some of the most dismal slums. It was elegant and it was scruffy. It was vociferously democratic, but also decidedly oligarchal. It was all things to all classes.

Here, as everywhere, war had weakened social distinctions, and weakened some of the assumptions that Americans had inherited—against all the intentions of their Founding Fathers—from the societies of Europe. Nevertheless, at the top of the heap a remnant of New York's prewar social Old Guard flourished loftily still. It was not so long since the mansions along Fifth Avenue, from the Thirties up to the Seventies and beyond, had one and all been private houses; some still were.

At the corner of 75th Street, Mr. and Mrs. Edward S. Harkness lived in lonely grandeur behind an iron-spiked fence and a dry moat, he on one floor of the *palazzo,* she on another, maids on the fourth floor, menservants in the basement. At the corner of 79th Street lived that last of the Stuyvesants, Augustus van Horne, the property millionaire, alone with his butler, his valet, his chauffeur, and his housekeeping staff. At the corner of 61st Street, No. 800, which looked abandoned, was in fact the 35-room *pied-à-terre* of Mrs. Marcellus Hartley Dodge, whose innumerable dogs had their kennels on the fifth floor.

At No. 972 was Mrs. Helen Payne Whitney, widowed heiress to $178 million, with the cherry and black racing colors of the Whitney stables flying from the roof. Just off Fifth Avenue, on 91st Street, lived the playboy John Jacob Astor and his 25 servants. In the library of her house on the corner of 51st Street, almost opposite St. Patrick's, Mrs. Cornelius Vanderbilt was At Home each evening, with her statutory four red roses in their four silver vases, her candles burning beside the long mirror, a Turner landscape on one wall, on another a seventeenth-century tapestry, and beside the roaring log fire, if the season was right, tea from a silver service for her usual assortment of diplomats, maharajas, admirals, local swells, and foreign royalty. As she remarked to a visiting Englishman once, "I have known personally four of your kings." Though many another palace had been torn down or turned into museum, store, or apartment house, people still called midtown Fifth Avenue

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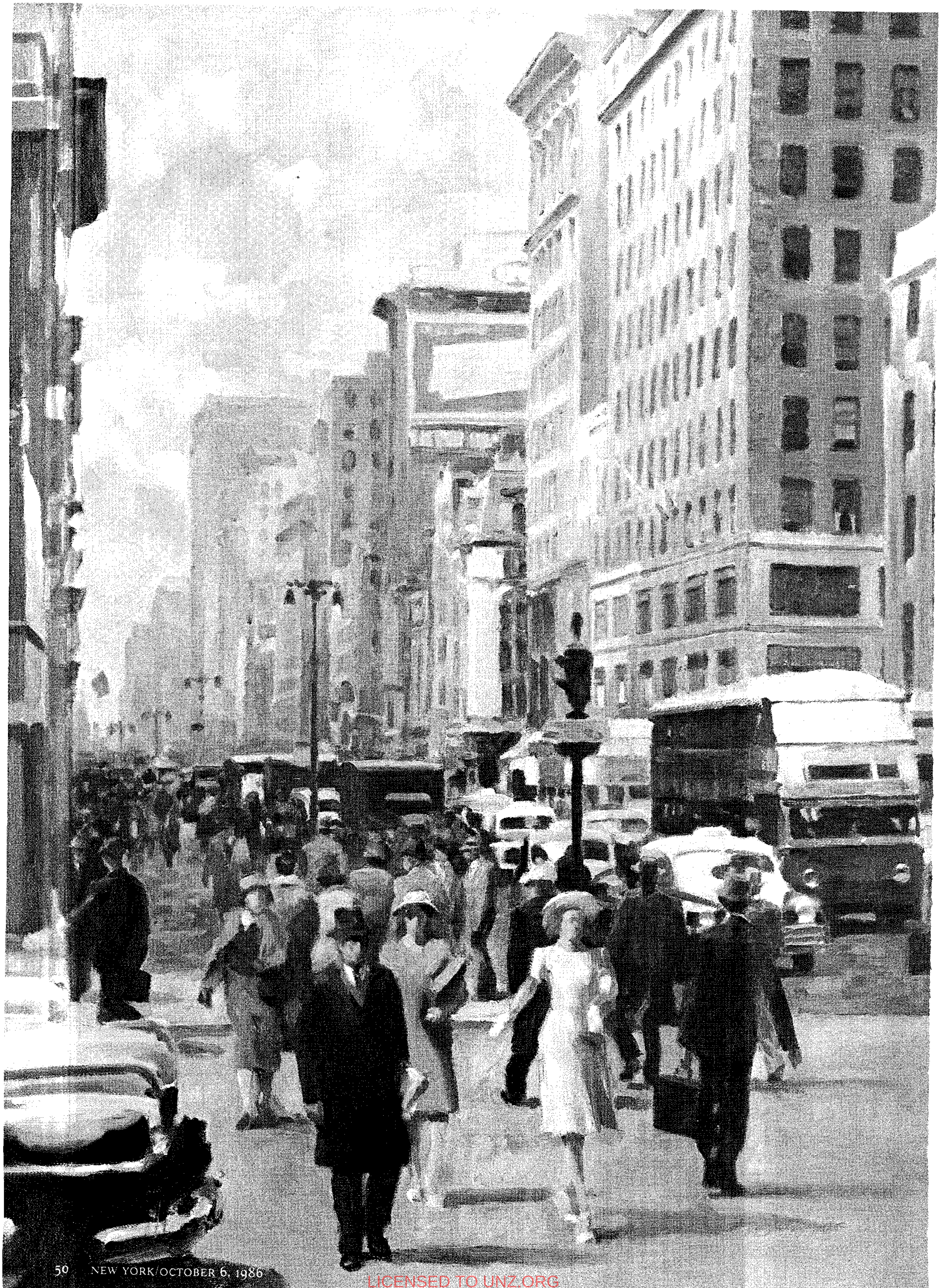
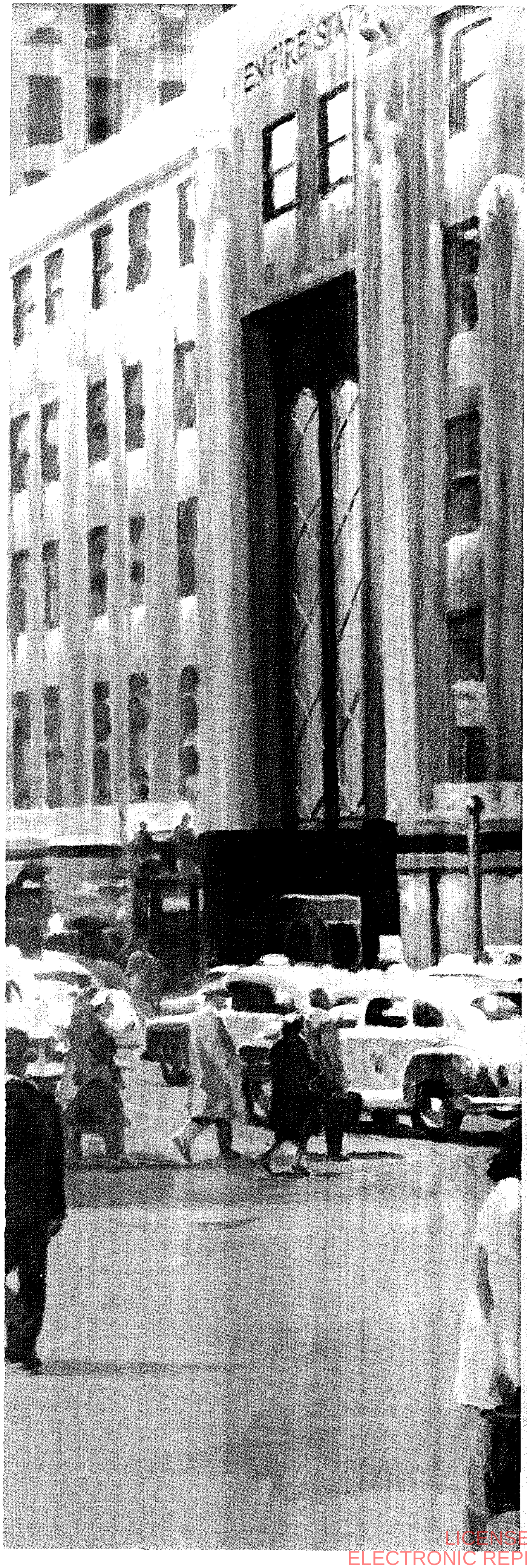
ILLUSTRATED BY GARY HALLGREN



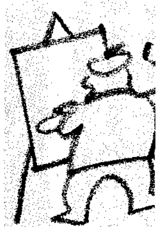


EASY GRACE

LOOKING DOWN FIFTH AVENUE—THEN A TWO-WAY STREET—PAST THE EMPIRE STATE BUILDING.

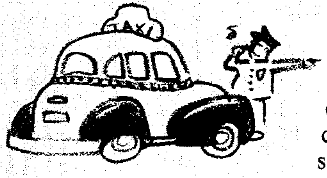
Millionaires' Row, and some of the horse-cab drivers who took tourists for trots around Central Park claimed to have been coachmen to great families of Manhattan's legendary Four Hundred.

Millionaires' Row and all it represented had been badly shaken, first by the advent of income tax, then by the Depression, and finally by the war, but many New Yorkers lived as grandly as ever. Their butlers were still to be seen exercising the dogs in the park; their European nannies still paraded young masters and misses around the boating pool; their chauffeurs wore leather leggings, double-breasted jackets (Mr. Stuyvesant's was dressed all in plum), and sometimes the stylishly tucked white scarves given chic by the United States Army. Their snobbery could still be excruciating—at the Metropolitan Opera there were fashionable and unfashionable boxes, the ones on the south side being the more desirable. Even the general move into apartments had not necessarily restrained their style, for their new quarters could be almost as palatial as their old: Marjorie Merriweather Post, the cereal heiress, had 54 rooms in her three-story apartment at 1107 Fifth Avenue.

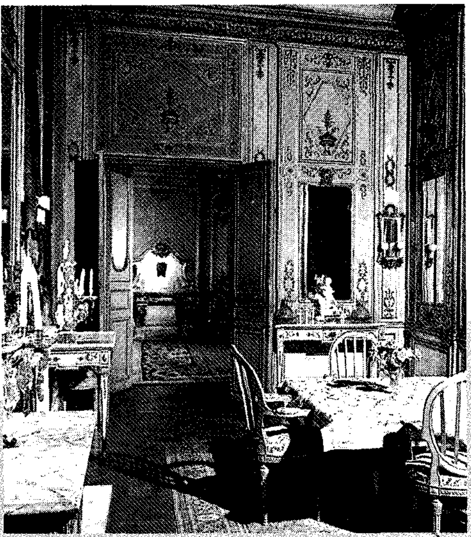


PAINTING BY MAX GINSBUR

AMONG THE OLD FAMILIES, AS THEY liked to call themselves, few of the prewar conventions had been abandoned, from the annual summer migration to Newport or Nantucket to the series of winter balls, mostly in the ballroom of the Plaza hotel, at which they presented their daughters to society. Upon the Grosvenor Ball, the Gotham Ball, the Junior League Ball, even in 1945, many a Manhattan girl believed her whole future happiness to depend. The most successful of the debutantes were celebrities, seldom absent from the gossip columns, almost household names in fact (two of the most prominent of the prewar comers-out, Brenda Frazier and Cobina Wright Jr., had even achieved the distinction of parody by the comedian Jack Benny, in the personae of distinctly un-Social ladies from Brooklyn). At the end of the worst of wars, there was no European social protocol to match all this, not even in England; the foreign aristocrats who frequented these Manhattan milieux were often astonished by the formality of everything, often envious, one supposes, and perhaps just occasionally mocking.

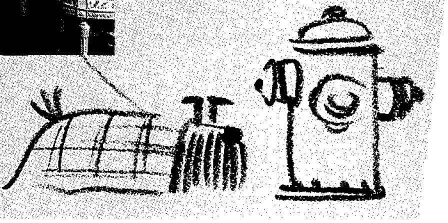


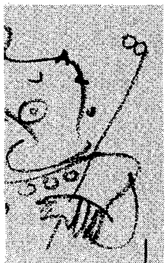
Women played the major part in these nonsensicals, and the local uppercrust ladies had created social patterns all their own. By the standards of the day, feminism was powerful in this city. Manhattan women were famously independent, and famously "smart." Some truly formidable women had fought their way to influence in business and finance, and in general, educated women in Manhattan were more emancipated than their sisters almost anywhere else. Bars still sometimes declined to serve them, it was true, but even that resilient prejudice had been weakened by the pressures of Prohibition, and it was many long years since the ac-



OLD GUARD

MRS. DODGE AND HER DOG; MRS. VANDERBILT'S BREAKFAST ROOM.





tress Lily Langtry, refused ale and a mutton chop at Keen's chophouse, had taken the management to court, and won.

Innumerable women's organizations bolstered the sense of feminine power. The most famous of the "ghoulish sororities," as Henry Miller once called them, were the Colonial Dames of America, whose members must trace their ancestry back to pre-Revolutionary times, and the Daughters of the American Revolution, whose pedigrees need not be *quite* so long, but should in theory be more republican. But there were also women's social clubs (the extremely posh Colony, the more intellectual Cosmopolitan) of a sophistication, luxury, and confidence beyond anything achieved by European women. The female governing class of Manhattan was, in short, *sui generis*. Its style was inimitably American, and though its members often prided themselves, even Daughters of the American Revolution, on mistily traced descent from earls or baronets, their social affairs were really as American as could be.

Not so the club life of their husbands, for the male social associations of Manhattan were based all too obviously on London models and often seemed to younger English visitors like relics of a lost London age, or fictions from a Jamesian novel. Some were enormously expensive and horribly exclusive (Jews not welcome, let alone blacks). The Metropolitan Club, at Fifth Avenue and 60th, founded by J. P. Morgan allegedly for friends blackballed elsewhere, was by now extremely choosy itself. Some were deliberately informal. At the Brook Club, which was founded in 1903 and was very like London's Beefsteak Club, members dined at a communal table and were expected to talk to whichever member they found next to them. Some clubs were nothing if not stately of environment, like the Racquet & Tennis Club, in its Tuscan palace on Park Avenue, or the University, on Fifth Avenue, whose members ate their breakfasts in a kind of cathedral. Others again were boyishly clubbable, in a way almost forgotten in England. As it happened, the Century Association, on West 43rd Street, would celebrate its first centenary in a couple of years in a manner very characteristic of this last trait; so perhaps its committee will forgive us if, purely for literary purposes, we gate-crash the occasion.

The Century had been founded specifically for "authors, artists, and amateurs of letters and the fine arts," and the Centurions, as they called themselves, included many famous men, the vast majority bearing Anglo-Saxon names. Theirs was a club of stylish tradition. Its servants, so its president said in his centenary message to the members, were "an essential part of the friendship which reigns in our home," and in fact the Head Marker had been with the club for 49 years. On Centenary Night, the friendship was even more apparent than usual. The splendid clubhouse, built in 1891, was open to women for the evening, and was ablaze with light. Festive noises rang up and down 43rd Street, and outside the front door an ambulance stood, in case merriment went too far.

Through the great doors we go, up the marble staircase, and we find the whole solemn building given over to hilarity (except for the first-aid room, where a Centurion surgeon and a male nurse are standing by, linked by radio with that ambulance). Everywhere, people in tuxedos and long dresses are laughing, dancing, loudly talking, eating, sitting in corners drinking, calling to each other across enormous rooms, telling old stories, and introducing wives to one another. In the library, they are serving punch and hot dogs. On the fourth floor, Harry Bennett, Centurion, is playing the piano, surrounded by a swinging, singing crowd. The focus of the celebration is a pageant enacting the history of the club, with a procession through the clubhouse to the music of "O God, Our Help in Ages Past," led by an elder holding the Silver Column of the Century with its lighted lamp. There is a declamatory poem by Christopher La Farge, and a playlet by Thornton Wilder portraying the club in three scenes: "As Our Sons Imagine It" (stuffy), "As a New Member Imagines It" (daunting), and "As Our Wives Imagine It" (dissolute). They play it three times that night: At ten o'clock, the audience is decorous, but by the midnight showing, it is officially described as being composed "entirely of howling dervishes."

It is a very jolly, very carefree, intensely fraternal scene. Much drink is drunk. Many laughs are laughed. A lot of hot dogs are eaten. Mr. Bennett plays his piano indefatigably until the first daylight creeps through the clubhouse windows and the last of the revelers disperses to breakfast. At 5:30 A.M., the ambulance turns off its radio and goes home, too, its services not having been required.

AROUND THE PERIMETER OF THE ALLEGORical Four Hundred, sometimes overlapping, sometimes shying away, there was something called Café Society. This was a public rather than a private organism, whose activities were recorded faithfully by the gossip writers, and whose members were a mixture of old family, screen and theater people, musicians, sportsmen, some writers, with a sprinkling of foreign patricians and a new stratum of sufficiently fashionable military men. If in some ways it was the New York equivalent of Evelyn Waugh's Bright Young Things in London before the war, in others it was a foretaste of Jet Sets.

It had a slightly nostalgic air, looking back as it did to racier times—times of Cole Porter and the Gershwin brothers, of the Cotton Club in Harlem, of Prohibition and its reckless excitements, times when one went out in one's

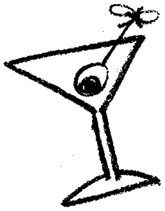
Photographs: A.P./Wide World.

Packard, loaded with flowers and booze, to see one's friends off on the Pan Am Clipper to Europe—exaggerated times, when Peggy Hopkins Joyce had her gloves made with extra-large third fingers to accommodate her diamonds, and Woolworth Donahue, the prankster of pranksters—remember Woolworth?—got up to all those *crazy* tricks. . . .

All this was rather faded, but a sort of miasma of the Café Society still hung around Manhattan. In particular, perhaps, it pervaded the great hotels of the city, for its habitués had always loved grand hotels, and grand hotels had enthusiastically catered to them—was it not to a suite at the Plaza that the Great Gatsby and his friends resorted when they could think of nothing else to do?

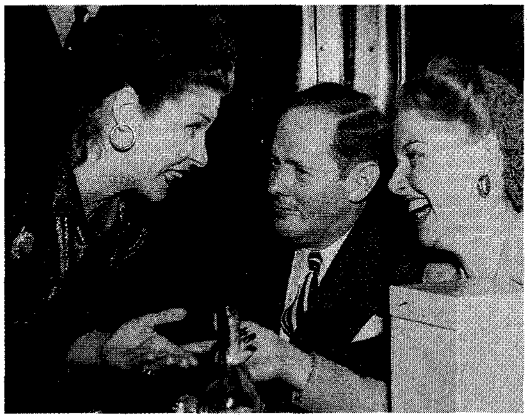
By 1945, the city's selection of first-rate hotels was unequaled in the world. They were all extremely expensive, but they varied greatly in ambience. The Plaza, beside the park, was the *grande dame* of them all (though it was less than 40 years old); afternoon tea at the Plaza was one of Manhattan society's diurnal engagements. The old-fashioned Brevoort on lower Fifth Avenue was beloved of the old school, too; it was one of the first Manhattan establishments to put café tables on its sidewalk and had a leisurely European feel. The Biltmore, whose lower ground floor was actually the upper arrival platform of Grand Central, was the national headquarters of the Democratic party; it had a chapel on the third floor, and was popular with academics, who were often said by snide colleagues to have been "working in the library at the Biltmore." The Pierre and the Carlyle were suave newcomers. The St. Regis had a reputation for high jinks. The Ritz-Carlton on Madison Avenue was said by insiders to be the snootiest of them all.

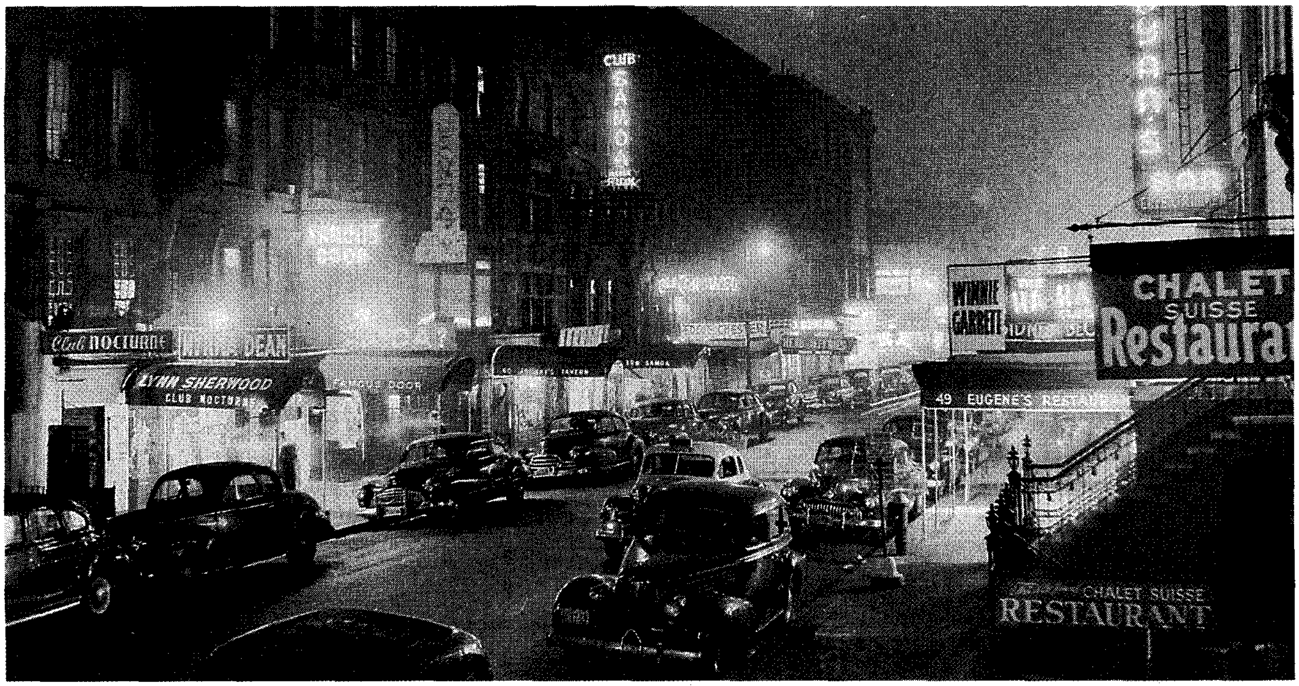
IN 1945, THE WALDORF-ASTORIA WAS THEIR SUMMAtion, and its saloon, called Peacock Alley, off the foyer, was a favorite gathering place of Café Society's survivors. The hotel was actually divided into two parts, the hotel proper and the more discreet Waldorf Towers, where people like the Windsors and President Hoover maintained permanent apartments, but in the general mind it was one enormous block of luxurious exclusivity. Everything about the Waldorf was splashy. Its twin towers were the thirteenth-tallest in Manhattan, and be-

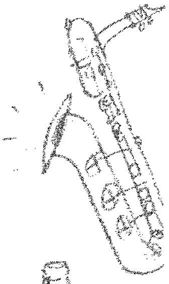


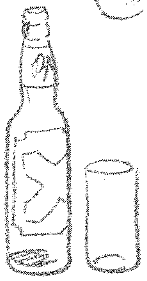
CAFÉ SOCIETY

WALTER WINCHELL, ZORINA, AND JOE E. LEWIS AT THE STORK; MARTHA RAYE, SHERMAN BILLINGSLEY, AND ANN SHERIDAN; NIGHT-LIVELY 52ND STREET.

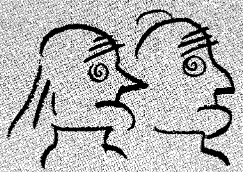








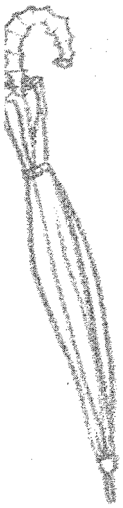
Photographs: top, F.P.G.; center and bottom, Culver.



MYSTERY A CROWD OUTSIDE THE HARLEM HOME OF THE RECLUSIVE COLLYER BROTHERS.

tween them was strung a festoon of radio aerials, feeding what was described in the hotel brochures as the world's largest private radio station. Its ballroom, rising four stories in the heart of the building, was claimed to be the most magnificent room ever built in a hotel. The ceiling of its Starlight Roof opened to the stars when the weather was right. The Waldorf-Astoria's plan allowed people to drive their cars into the very middle of the structure, where there was an inner courtyard; but undoubtedly *the* way to arrive was in one's private railroad car, which could be shunted off the New York Central's main line into private sidings deep below the hotel.

Though the Waldorf was enormous—1,800 rooms on 47 stories—the management tried to make the hotel exclusive in the European way. The task was approached methodically, and a multivolume manual of instruction provided guidance exact and all-embracing. For a patron arriving at the front desk, for example, "the clerk's keen appraisal should determine whether to make this transaction efficient, courteous and brief, or make it a dramatic moment for the patron." Floor clerks (there was one to each floor) were to say "Please" and "Thank you" to patrons regularly and sincerely, while never becoming chatty—"Talkativeness is bad form and entirely out of place."



CHARACTERS DELPHINE BINGER, WITH PART OF HER HUGE COLLECTION OF WISHBONES.

Celebrities were the pillars of Café Society—perhaps even of Manhattan society, really. It was no good being rich and well born if, like Mrs. Dodge, you lived all alone in your mansion with your dogs, or simply appeared once a month to prearrange your funeral, like Mr. Stuyvesant. Fortunately, Manhattan in 1945 was absolutely stuffed with celebrities. "Bumped into Brenda Frazier at El Morocco last night," the gossip columnists would tell you confidentially, or "They say Tony's Trouville is the 'in' place this season." At Sardi's restaurant, on West 44th Street, you were almost sure to see somebody from Broadway or Hollywood. At the El Morocco, on East 54th Street, you might indeed see Miss Frazier or her friend Cobina. For sporting stars, you could try Toots Shor's, on West 51st Street; Mr. Shor was admired for his apothegm "A bum who ain't drunk by midnight ain't trying," and his restaurant was frequented by the likes of Babe Ruth, Joe DiMaggio, and Leo "The Lip" Durocher. And for the famous of all kinds, social or artistic, political or financial, there was the "21" Club, on 52nd Street. This was not really a club at all, but a former speakeasy, Jack and Charlie's, now run (by Jack Kriendler and Charlie Berns) as a very expensive restaurant.

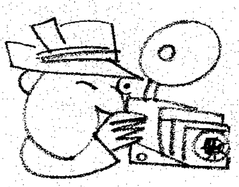
Jack and Charlie were majordomos of celebrity. The Beau Nash of Manhattan, though, was Sherman Billingsley of the Stork Club. Where but the Stork Club could one see Brenda Frazier, "the city's loveliest debutante," in the same room as H. L. Mencken, Eugene O'Neill, Madam Chiang Kai-shek, the Duke and Duchess of Windsor, or the Ernest Hemingways? Billingsley, known to his often fawning customers as Sherm, at once basked in their reflected fame and vigorously exploited it. He employed two teams of press agents, one on day shift, one on night, and he cultivated the friendship of newspaper columnists like Walter Winchell ("The King") and Leonard Lyons, of "The Lyons Den," who were by then celebrities themselves. Some said he had actually *invented* the Café Society; he had first advertised his club in college newspapers, and given publicity to suitably prepossessing and sufficiently moneyed students as "prominent members of Café Society."

Billingsley had reached success the hard way, from Enid, Oklahoma, population 300, via a series of Bronx drugstores specializing in whiskey prescriptions during Prohibition. He had started his Stork Club as an upmarket speakeasy—the first, he used to say, with a carpet on the floor and a canopy out front. By 1945, although the club menu still felt obliged to advise its clients not to drink red wine with fish, and some people took their children to breakfast there after Sunday-morning church, it had become a very symbol of Manhattan sophistication. It was "the New Yorkiest place in town," wrote Winchell, who spent every evening at his own Stork Club table, where people lined up to be interviewed by him. Sherm himself called it "a place unique to itself—the elite of the world have graced my tables."

Sometimes ungraced them, too, for Billingsley could be severe with patrons who misbehaved themselves in his eyes. Sometimes he banned them—Elliott Roosevelt, the president's son, was a black sheep of the Stork Club, and Humphrey Bogart was another. The Maharajah of Jaipur was once refused entry, on grounds of color. Mr. Billingsley was not averse to such contretemps. When he gave the thumbs-down to a star or had the golden key of membership thrown back at him by an affronted socialite, there was always Mr. Winchell, Table 50, to put it in his column.

COUNTLESS CITIZENS OF Manhattan considered themselves outside class, outside convention, too, and life for such mavericks was greatly eased by the city's fondness for individuality. At its coarsest, this may have been just laissez-faire or no-holds-barred, but in subtler ways it was an aristocratic recognition of

Photographs: A.P./Wide World.



GRIT

WEEGEE, THE GENIUS PHOTOGRAPHER OF THE CITY'S UNDERSIDE, WITH ACTRESS LESLIE CARON.

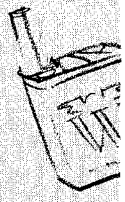
human values. All was forgiven a man—well, *nearly* all—if he was extraordinary enough. Venal but entertaining politicians, brutal but colorful gangsters, excruciatingly snobby socialites, preposterously vain performers, all found their way to Manhattan's heart, and the city's lore was rich in tales of recluses, exhibitionists, and miscellaneous cranks.

For instance, a universally welcome figure in Greenwich Village, the more or less literary quarter of town, was the penniless littérateur Joseph Ferdinand Gould, who had been writing, for almost as long as anyone could remember, a gigantic Oral History of the World. Gould, who was in his fifties, five feet four inches tall, and a member of the Harvard class of 1911, used to say that he lived on "air, self-esteem, cigarette butts, cowboy coffee, fried-egg sandwiches, and ketchup," and claimed to have translated much of Longfellow into the sea-gull language. With his ivory cigarette holder, his baggy clothes, his toothless grin, his beard, and his bald top, he had been frequenting the bars and cafés of the Village for 30 years and more, and was known to everyone as the Professor.

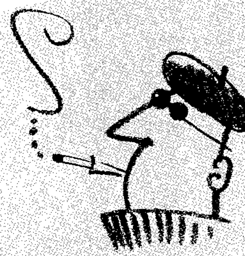
By 1945, his history, which he was writing in a series of school composition books, is said to have contained at least 9 million longhand words, and most of it had been deposited for safekeeping, in case of air raids, at a Long Island chicken farm. Hardly anybody, however, had seen it, and nobody really knew whether it was genius, gibberish, or just mediocrity. Gould was treated with affection anyway. He was given free drinks and meals all over the place and was invited to all the best Village parties, where at the drop of a hat he would recite some well-known poem in sea gull. There was perhaps not another metropolis in the world where so apparent a charlatan would have found such generous kindness.

Eccentrics of another kind, almost equally well known in the Manhattan of 1945, were the Collyer brothers, two white men who had lived in Harlem since 1909, when it had been a fashionable white area. They had turned their brownstone house there into a kind of fortress, allowing nobody else into it. Every passage was blocked with immense piles of books and newspapers, through which crawling tunnels led from room to room. The front door was barricaded with miscellaneous rubbish, and booby traps were laid here and there inside. There was no gas, electricity, running water, or sewage connection, but amidst all the squalor was housed an excellent library, mostly about mechanics and the sea, together with fourteen grand pianos.

Homer Collyer, who was an admiralty lawyer by profession, had been paralyzed since 1932, and was looked after by Langley, a former concert pianist. Homer lived on a diet of 100 oranges a week, resting his almost blind eyes, so Langley reported, by keeping them permanently closed. The Collyers were popularly supposed to be enormously wealthy, and often got into the newspapers, but nobody ever interfered with them, it seems, or tried to make them live like everyone else. They were the Collyer Brothers, Harlem's Most Fascinating Mystery, as the tabloids liked to say, and fascinatingly mysterious they were allowed to remain. (After Homer died in 1947, police searched for days before finding Langley—by then, he was dead, too—hidden in the rubble.)



Then there was Weegee, another familiar of the fringes. He was a photographer of genius, real name Arthur Fellig, who had



BIRDMAN

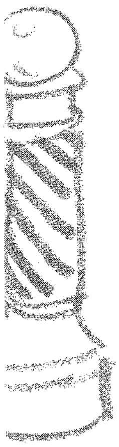
ORAL HISTORIAN, SEA-GULL TRANSLATOR, AND VILLAGE FIXTURE JOE GOULD, RECITING A POEM TO ADMIRERS.

Photographs: top, F.P.G.; bottom, Culver.

TYPEWRITER R
IBM ELECTRIC TY
BR.9-46
TO HIRE
OPTIMO CIGARS
STRAND
BAR-GRILL
SILVER RAIL
CAFE RESTAURANT CAFE
SILVER RAIL
MILITA
LUG
LUGGAGE

been born in Poland in 1899, come to Manhattan as a boy, and started his career as a peripatetic taker of children's portraits on the Lower East Side. By 1945, he had found his vocation as a portrayer of Manhattan's darker sides, and had struck up a special relationship with the police and fire departments. He claimed to have psychic premonitions about crimes and fires, which is why he called himself Weegee, a corruption of Ouija, and from his $17-a-month lodgings behind the downtown police headquarters, he would cruise the streets in his elderly Chevrolet, picking up emergency messages on his radio and often, in fact, being the first person to reach the scene of crime or conflagration.

A stubby, portly man in a pin-striped suit, cigar invariably in his mouth, Weegee was a haunter of slums and back streets, a voyeur of love, poverty, perversion, and pathos. "I caught the New Yorkers with their masks off," he said of himself, "... not afraid to Laugh, Cry or make Love," and in the pursuit of his art he became a New York celebrity. His 1945 book of pictures, *Naked City,* was turned into a famous film, but his response to success was pure Manhattan: "You're as good as your last picture. One day you're a hero, the next day you're a bum." An amateur photographer once took a picture of *him,* and sent him a copy. It shows him fast asleep on a bench in Washington Square, wearing a crumpled suit and a collarless shirt, head lolling, unshaven, probably snoring, for all the world like one of his own more destitute subjects.



And finally, to end this interlude of caprice, here are glimpses into the lives of two more private Manhattan originals of 1945. In her elegant penthouse, so *Life* magazine tells us, Mrs. Elliot E. Simpson lies between her sheets of a morning while her parrot, Sally, in bed with her, sings in a soprano voice to the accompaniment of the butler on a trumpet. ("Polly," says the magazine, "is considered brighter than some people by Mr. Simpson, who likes her though she once bit him.") And in her rather smaller apartment on the Upper West Side, Miss Delphine Binger assiduously attends to her collection of several hundred thousand goose, turkey, and chicken wishbones, prime examples of which, boiled and polished, decorated with charms or ribbons, she likes to send to well-known people when they are ill, married, or elected to the presidency.

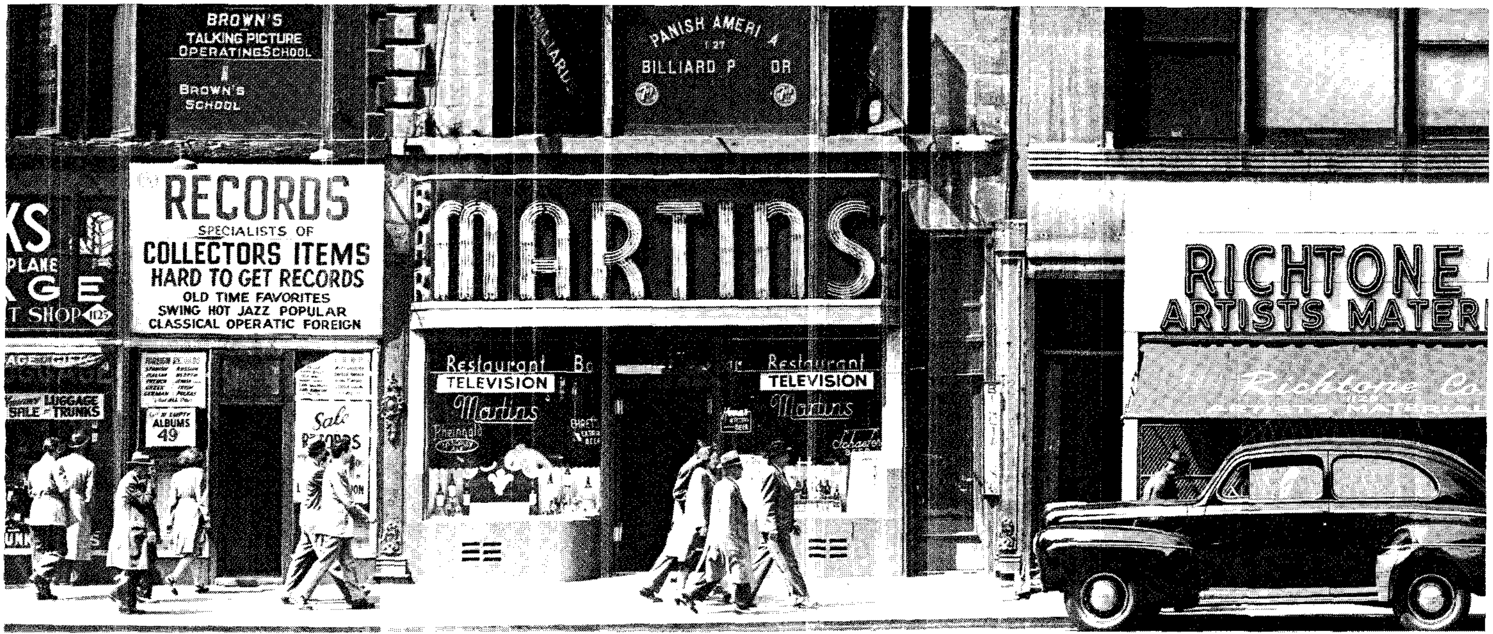
MANY SUCH PERIMETER PEOPLE, LIKE Joe Gould, had gravitated to Greenwich Village, but old hands never tired of saying that the Village had been tamed. In the years of the Depression and of Prohibition, it had proliferated with political activists, profoundly concerned writers and artists, rebels and originals. In 1945, it had become, they said, positively dull by contrast. The arrival of the IND subway, in 1940, had brought the Village more into the mainstream of Manhattan life; artists were no longer defiantly alienated from the community at large; radicals were quieter these days, and there were, for the moment, few Gertrude Steins, John Reeds, or Edna St. Vincent Millays to give the district their own peculiar stamps.

But newcomers found it wild and marvelous still. To Americans from the interior it was a dream of liberty and unconvention, to Europeans it possessed an air of Bohemia mostly lost in their own ravaged or war-straitened cities. It still *felt* separate from the rest of Manhattan, away down there where the grid of the city failed. It had old pockets of Italian settlement, but it was generally multiethnic, or unethnic, and its proximity to the Hudson River piers—one of the busiest ferry stations was at the end of Christopher Street—gave it a tang of Sailortown.

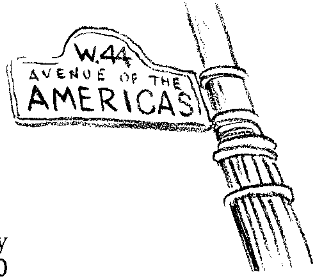
In the Village you could browse without buying in all-night bookshops. You could eavesdrop on coteries of the intelligentsia arguing in cafés as they argued so brilliantly in the memoirs of the aged—Cafe San Remo on MacDougal Street, Caffè Reggio just down the road were almost Viennese in their acceptance of one-cup, long-stay customers. You could eat from a dozen cuisines, even if prices were rather less bohemian than they had been, or recapture some of the old thrill of Prohibition at saloons that still pretended to be speakeasies. At the White Horse pub, on Hudson Street ("The Horse"), you could mingle with poetical abstractionists, resting actors, about-to-become-novelists, and seamen from the North River. At the Minetta Tavern, on MacDougal Street, you might well find yourself in the company of, or even paying for the drinks of, Mr. Gould, and at the shabby Earle Hotel you might encounter P. G. Wodehouse, who liked to stay there. Artists still hung their pictures on walls and fences all over the place. Practitioners of the Raven Poetry Circle, under their Head Raven, still sold their work to passersby in Washington Square, though the epic poet Gildea preferred to recite his each evening at the Village Vanguard nightclub. E. E. Cummings was eschewing capital letters on Patchin Place, as he had for twenty years, and the Provincetown Playhouse on MacDougal Street, one of the most famous little theaters in America, having introduced Eugene O'Neill to the world, was looking for talent still.

The midtown set often went strolling in Greenwich Village, generally after dinner on summer evenings, when the community was in the full blast of its exhibitionism, debating furiously on park benches, sitting backward on side-

Photograph by Todd Webb. From the book *Todd Webb: Photographs of New York and Paris, 1945–1960,* published by Hallmark Cards, Inc., 1986.



walk café chairs, drawing instant portraits in charcoal, or just meandering itself, up and down the little streets, trying hard not to be taken for tourists.



COMMERCE

THE COMMERCIAL STYLE OF THE CITY WAS REFLECTED IN THE HOPPERISH LOOK OF ITS STREETS—HERE, SIXTH AVENUE BETWEEN 43RD AND 44TH STREETS.

OF THE 600,000 DWELLings in Manhattan, only rather more than 6,000 were owner-occupied. The lucky people who had whole houses to themselves were scattered in enclaves around the island, and often lived delightfully. Down at Gramercy Park they lived like Londoners, in houses with cast-iron porches and pretty balconies around a private square, and a little farther uptown, at Sniffen Court on East 36th Street, they lived in ten charmingly converted stables, facing each other across a paved yard and guarded by iron horses' heads. On the Upper East Side, people like Eleanor Roosevelt, Tallulah Bankhead, Gertrude Lawrence, and John Gunther lived in the nineteenth-century blocks called Treadwell Farm, preserved by covenant forever against "any establishment, business or occupation . . . which may be dangerous or offensive to the neighboring inhabitants."

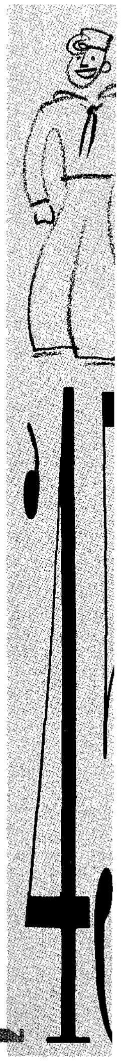
Most of Manhattan's resident householders, though, lived in the familiar brownstone, which had gone through a period of social and aesthetic disrepute but was now becoming admired again. These buildings, which were made of a Triassic sandstone containing iron ore, generally had a long-windowed parlor or drawing room on the first floor, a dining room above the kitchen, and main bedrooms with dressing rooms. They were proper bourgeois houses, in fact, built for the rising middle classes of the previous century. Some of them had been beautifully restored or developed: The twenty brownstones of Turtle Bay Gardens, on the East Side between 48th and 49th Streets, had been remodeled to form a kind of Manhattan Palais Royal, facing inward upon a delectable common garden, and were among the most desirable residences on the whole island.

The modern middle classes far more often lived in privately owned apartment houses. The very first building of this kind, the Stuyvesant Building, was still standing at 142 East 18th Street, downtown. Erected in 1869, it was a dour old structure without elevators, but it had transformed the city with its descendants. (The Stuyvesant was dour enough to make it a suitable location, in 1947, for the film *Kiss of Death,* in which Richard Widmark pushes an old lady in a wheelchair down its stairwell; it was comfortable enough to ensure that in all its 88 years, until its demolition in 1957, it never once had a vacancy. Mrs. Custer, widow of the Last Stand, lived there.)

By the 1940s, Manhattan was a city of apartment houses like no other in America, and its most luxurious blocks were very luxurious indeed: River House on the East River had its own yacht berths until Robert Moses built the Franklin D. Roosevelt Drive between it and the water. Ineffably superior doormen guarded the entrances of such establishments, wearing epaulets, cockaded hats, or long buttoned coats like Russian generals, peremptorily blowing whistles for cabs and opening doors with majestic courtesy for ladies with poodles.

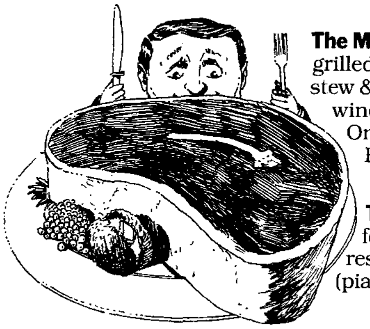
Most dizzily ambitious of all was the development called London Terrace, in Chelsea, a block of fourteen buildings that contained 1,600 units, and claimed to be the biggest apartment complex in the world. There were guided tours of this phenomenon, and many out-of-towners took them. They were shown the monument to Clement Clarke Moore, whose estate once stood upon the site, and whose poem "A Visit From St. Nicholas" (" 'Twas the Night Before Christmas") was annually recited there by some celebrity or other. They took the elevator to Main Street, the complex's private shopping mall, with hairdressers, upholsterers, electricians, carpenters, a bookshop, a flower shop, and cooking, baby-sitting, and dog-walking services. They wondered at the world's largest private switchboard, and Manhattan's largest private swimming pool, and the infants' center, and the Residents' Club, where members could be observed playing bridge, taking language lessons, or listening to lectures. At first, the doormen at London Terrace had been dressed up as London policemen, were known as bobbies, and were summoned to their duties by bugle call; by 1945, the sheen had worn off rather (the developer had gone bankrupt in 1932, as a matter of fact), but they still found a celebrity at Christmastime to declaim that poem before the monument.

Most people, of course, were obliged to live in buildings far more humdrum, especially as there was a chronic shortage of apartments. Your average East Side building, where people of several social and economic ranks were likely to



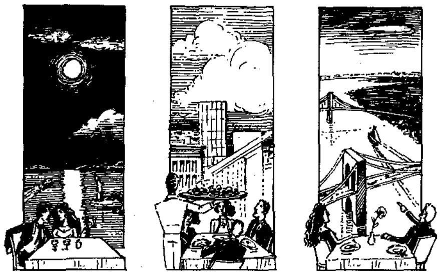
T-BONES & TEA CAKES, NOSHES & GNOCCHI, FOIE GRAS & FRICASSEES, CASSEROLES & PROFITEROLES & TRIFLES & TRUFFLES.

When you're on the Observation Deck with New York spread out at your feet, a quarter of a mile below, the sheer immensity of the city is overwhelming. Tall buildings, small ones. Broad boulevards, narrow lanes. You can pick out the hotel where you stayed on your honeymoon and restaurants galore—there are 13,000 of them in the Big Apple. Hungry? The 22 eating spots at the World Trade Center are the best places of all to begin sampling Manhattan's culinary pleasures.



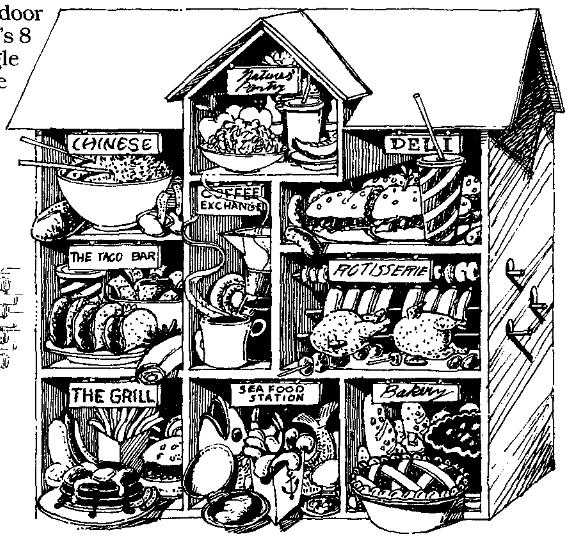
The Market Restaurant. Butcher cuts of meat grilled over charcoal, fresh seafood, Fulton Market stew & the pick of the day's vegetables. Fine wines by the glass & an outstanding wine list. On the Concourse. L M-F 11:30-2:30, D M-F 5-10. Reservations suggested. 212/938-1155.

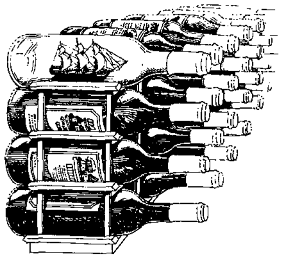
The Market Cafe. Same kitchen—but the food is lighter and more casual. Adjoins the restaurant. L M-F 11:30-2, D M-F 5-7 (piano music from 5 on), Sa 11:30-10.



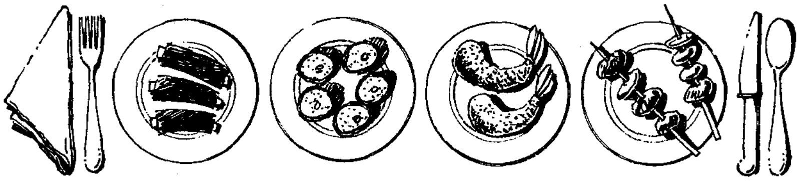
The Restaurant at Windows on the World. NYC's most spectacular restaurant offers city views from every table, a 600-selection wine list, and international cuisine. Table d'hôte $29.95 or à la carte. 107th floor, 1 WTC. D M-Sa 5-10, Grand Buffets on Sa 12-2:30 & Su 12-7:30. Reservations. 212/938-1111. No denims; jackets required.

Big Kitchen. Like an outdoor food festival indoors, it's 8 restaurants under a single roof serving oysters on the half shell & burgers & salads & even Chinese food. Build a meal at one or sample them all. M-F 7-7 & Sa 9-5 (some areas close earlier). 212/938-1153.



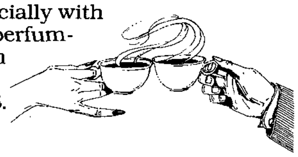


Tall Ships Bar. Hearty hot stews & sandwiches, cold salads & fine wines by the glass amidst mahogany, glass, brass. Vista Hotel. L M-F 11:30-3, D M-F 4:30-10, drinks 'til 1:45 am daily & Sa-Su 4 pm-12:45 am. Reservations. 212/938-9100.

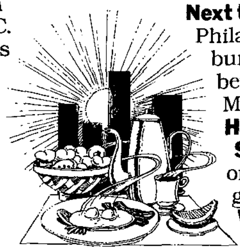


The Hors d'Oeuvrerie. Small-portion delicacies from around the world to enjoy with cocktails—or order several & call it a meal. Fabulous views with every bite. Live music daily from 4:30 (dancing 'til 1 am). 107th floor, 1 WTC. B M-F 7:30-10, drinks from noon on Sa, brunch 12-3 on Su. No reservations required except for brunch. 212/938-1100.

High tea for two at Hors d'Oeuvrerie. Almost heaven, especially with Oolong & Earl Grey perfuming the air, strudel on your plate & live jazz (Su). M-Sa 3-6, Su 4-6. $2.95 cover on Su.



American Harvest. Food & wine from around America & a menu that changes with the seasons. Vista Hotel. B M-F 7-10, L M-F 11:30-2:30 & D M-Sa 6-10. Reservations. 212/938-9100. No sneakers or jeans.

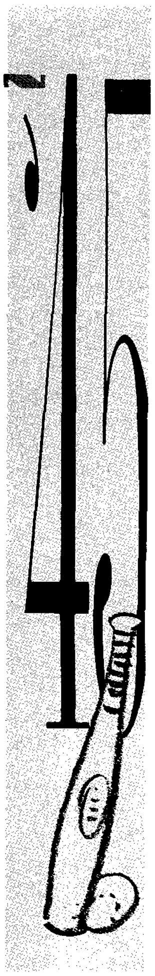


Next time begin with breakfast. Have Philadelphia scrapple, Vermont sticky buns, California granola with strawberries at the Vista's **Greenhouse,** M-F 7:30-10:30; or try its **American Harvest,** M-F 7-10. Ride up to the **Skydive,** 1 WTC, 44 floors up, for omelets & a view, M-F 7-10:30. For elegance & NYC at your feet, reserve at **Windows on the World,** 1 WTC, 107 stories high, 7:30-10:30 weekdays.

The perfect beginning (or ending) to any meal: The Deck. Daily 9:30-9:30. $2.95 for adults, $1.50 for kids & senior citizens. Phone 212/466-7377 for Deck information, 212/466-4170 for a copy of our self-guided walking tour brochure.

THE NEW YORK FOOD SCENE BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ



be living, offered no more than a roof garden, a laundry, a valet service, perhaps a grocery store, and usually kept its tenants only for a year or two. And up on the West Side, in the Eighties and Nineties, the streets were lined with virtually identical, run-of-the-mill lower-middle-class apartment buildings with no fancy names, just street numbers—each couple of buildings, in those days before supermarkets, having its own corner grocer, newsagent, and saloon. Comfortable enough (elevators and steam heat), sufficiently respectable, inhabited by people of many races about halfway up the social scale, these were the kingdoms of the dumbwaiter—the shaft running down to the basement that not only took care of garbage and deliveries but intimately linked the apartments. Through the dumbwaiter you could hear your neighbors' quarrels, radios, and piano practices; down it you could shout greetings or remonstrations, or borrow a cup of sugar. The dumbwaiter relieved the blandness of these somewhat impersonal dwellings, and perhaps gave to some of their residents twinges of nostalgia for the simpler life they had often left behind in the darker, more cramped, damper, but sometimes friendlier tenements downtown.

FOR THE APARTMENT HOUSE WAS ONLY A DEVELOPMENT of the tenement, and if thousands of Manhattan families had graduated from one to the other, thousands more were living in tenements still—in Harlem, in the raddled streets of the Lower East Side, in the Gashouse district above 14th Street on the East River, in Hell's Kitchen, unexpectedly among the German gentilities of Yorkville, and in enclaves almost everywhere on the island. Here and there one saw the rectilinear blocks of new city housing, courtesy of La Guardia, Moses, and the New Deal; but for the most part, Manhattan's poor lived poorly still.

More than 86,000 Manhattan dwelling places, in that prosperous year of victory, had no private lavatory. Some 4,500 had no running water. Some 20,000 people were living in cellars, it was said, and many more had no roofs at all, but spent their nights in Bryant Park, Union Square, and other well-recognized resorts of the homeless. The Foundling Hospital, on East 68th Street, took in at least 1,000 babies a year, most of them left inside the hospital by desperate young mothers.

The tenements could be terrible. The most unspeakable of them, of which a few were left, dated from the time when there were no building regulations at all, and unscrupulous agents and landlords could pack the maximum number of tenants into the most minimal accommodation—"lung blocks," they called them, because of their fearful incidence of tuberculosis. Many more were Old Law tenements, from the days when the law required only that a tenement should have an air shaft in the middle, and these were quite frightful enough; lavatories were shared, one to each floor, and inside rooms generally had no real windows, only ventilators opening into the dark, narrow, and fetid central air shaft, its walls stained with droppings, its inaccessible floor deep with garbage. The most diligent housewife could hardly maintain a decent home in a place like this. Damp got into everything, you could keep nothing clean, roaches were inescapable, and rats brown, black, and Alexandrian defied extermination—the only cure for rats, it was said, was to "build them out."

The survival of these cruel old structures, with all the crime, disease, and unhappiness they fostered, was the worst of all indictments of Manhattan, at this happiest moment of its history. It was an indictment, too, of the ideology that had made the city in all its verve and splendor, for the

INNOCENCE

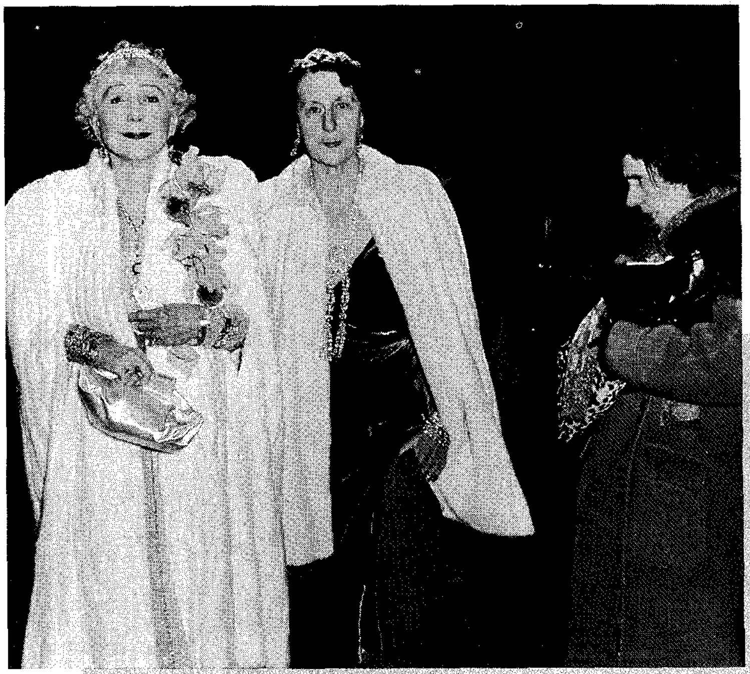
CHILDREN IN WASHINGTON SQUARE PARK: IN MANY WAYS, THE CITY WAS STILL A FAMILIAL COMMUNITY.

Photograph: Culver.

tenements were without exception the product of private enterprise. The entrepreneurial zeal that would soon be going into the building of plush apartment houses for the well-to-do had gone, in previous generations, into the exploitation of simple immigrants, and had given the Landlord a name excoriated more vehemently in Manhattan, perhaps, than anywhere else. "If the roof caves in and the tenants are sitting in the debris," wrote Harry Golden, born and raised on the Lower East Side, "they will laugh like hell. They will endure any hardship as long as it means trouble for the landlord."

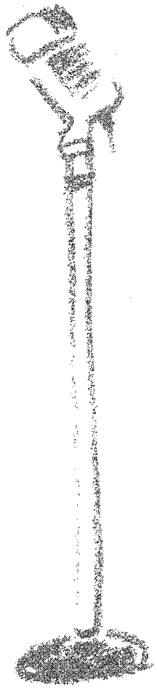
And yet, and yet . . . the slums of New York were disgraceful slums, but there was no denying that they were interesting. They were among the most interesting slums on earth, and among the liveliest. Whether they were black slums, Puerto Rican slums, Jewish slums, they burst with vivacity. They were bursting with noise—shouts, hammerings, high-pitched squabbles, laughs, songs, swearings, radio music (they might have had no lavatories, but 94 percent of Manhattan homes possessed a radio). They were bursting with things, from radio aerials and rooftop pigeon coops to the inevitable laundry lines, sometimes on sticks out of windows, sometimes trailing across streets. They were bursting most of all with people, especially in the hot weather, when there were people hanging from every window, people flat on the roofs, people sitting in pairs all down the fire escapes, people lounging on front steps, leaning against railings, sitting on the curbs, or hilariously hosing themselves, if young enough, from the corner fire hydrant—hardly a book of photographs of Manhattan in the 1940s is complete without its statutory hydrant children.

Only the rock-bottom drunks and dropouts of the Bowery, the street of flophouses in the shadow of the el, seemed to have lost all heart. There was no life left in these poor derelicts. Women safely picked their way across their recumbent forms, as they lay with their bottles on the sidewalk, and the police left them alone.



'THE CRITIC'

A WEEGEE CLASSIC TAKEN OUTSIDE THE MET.



DID THESE ASTONISHING CONtrasts of style and fortune make for social unrest? Apparently not much, except among the more aware of Harlem's blacks, for these were slums still bursting with hope too. People did not feel themselves inextricably sunk in poverty. There was always the hope of getting out of the tenement, overtaking the landlord himself one day and moving into somewhere portered, roof-gardened, pooled, and valeted in the East Sixties. Before the war, the Communist party had been strong in Manhattan, social protest had been articulate, and there had been sporadic riots (one of them put down with particular ferocity by Police Chief Grover Whalen). But the war had brought new prosperity to nearly everyone. The edge was off radicalism, La Guardia's policies had been generally conciliatory, and despite a spate of strikes, the city was in a mellow mood. The black nationalists had yet to formulate their passions in Harlem; some of the most active Communists had left the country for Eastern Europe.

Manhattan in 1945 does not seem to have been an envious city. Perhaps the best-known of all Weegee's photographs, entitled *The Critic,* shows a pair of stupefyingly grand dowagers arriving for an opening-night performance at the Metropolitan Opera House. They would be sagging with the weight of their multitudinous diamond bracelets, necklaces, earrings, and tiaras, were it not for their stately bearing. Beside them, the 1940s equivalent of a bag lady, in an unbuttoned old overcoat and a shapeless velvet hat, clutches a shopping bag and stares with furrowed brow and open mouth, as though she is saying something. It is a perfect image of Have and Have Not, yet there seems no malice or embarrassment to the scene. The dowagers sail gloriously past the camera toward their box (south side, no doubt), one with a smile of condescension, the other with a sterner mien: The bag lady looks as though she does not resent their *superbia* exactly but is just decrying the taste of their jewelry, or perhaps declaring it fake.

Foreign visitors, in fact, were struck by the sense of comradeship, which, especially in moments of particular amusement, relief, or difficulty, bound New Yorkers together in those days. On winter mornings, the hoisted red ball announcing that ponds were fit for skating brought people of all classes sociably into Central Park. Conversely, a mute acceptance of shared suffering wryly united commuters in the morning rush hour. When blizzards howled through Manhattan, piling its streets with snow, or when a heat wave left the whole city gasping and sweating, a powerful fellowship blunted the edge of the common misery, bridging the most insuperable linguistic barriers, or the most unclimbable social barricades, if only with a wink or a grimace. In some ways, New York was a familial community still. Its divorce rate was the lowest of any big American city. Only one in fifteen of its citizens had ever been to a nightclub, and 92 percent were in bed by 10:30 P.M.

And anyway, citizenship of this city in itself made for a bond beyond class. To be a citizen of Manhattan was an achievement in itself—it had taken guts and enterprise, if not on your own part, at least on your forebears'. The pressures of the place, its competition, its pace, its hazards, even the fun of it, demanded special qualities of its people, and gave them a particular affinity one with another. They were all an elite! ■

HOLLYWOOD
nights

OCTOBER

• MONDAY •	• TUESDAY •	• WEDNESDAY •	• THURSDAY •	• FRIDAY •
6 **"DIVORCE AMERICAN STYLE"** DICK VAN DYKE	7 **"THE SHAKIEST GUN IN THE WEST"** DON KNOTTS	8 **"NOT JUST ANOTHER AFFAIR"** VICTORIA PRINCIPAL	9 **"TO CATCH A THIEF"** CARY GRANT	10 **"MUNSTER GO HOME"** FRED GWYNNE
13 **"A TOUCH OF CLASS"** GEORGE SEGAL	14 **"MONEY FROM HOME"** MARTIN & LEWIS	15 **"MAYA"** CLINT WALKER JAY NORTH	16 **"WORLD WAR III"** ROCK HUDSON	17 **"WORLD WAR III"** (CONCLUSION)
20 **"MARRIAGE ON THE ROCKS"** FRANK SINATRA	21 **"SPLENDOR IN THE GRASS"** NATALIE WOOD	22 **"TEN THOUSAND BEDROOMS"** DEAN MARTIN	23 **"A SUMMER PLACE"** RICHARD EGAN	24 **"PILLOW TALK"** ROCK HUDSON
27 **"LONELY ARE THE BRAVE"** KIRK DOUGLAS	28 **"TORPEDO RUN"** GLENN FORD	29 **"THE LONE STAR"** CLARK GABLE AVA GARDNER	30 **"FIRECREEK"** HENRY FONDA JAMES STEWART	31

8:05 WEEKNIGHTS ARE HOLLYWOOD NIGHTS ON

SuperStation WTBS

GREAT AMERICAN TELEVISION

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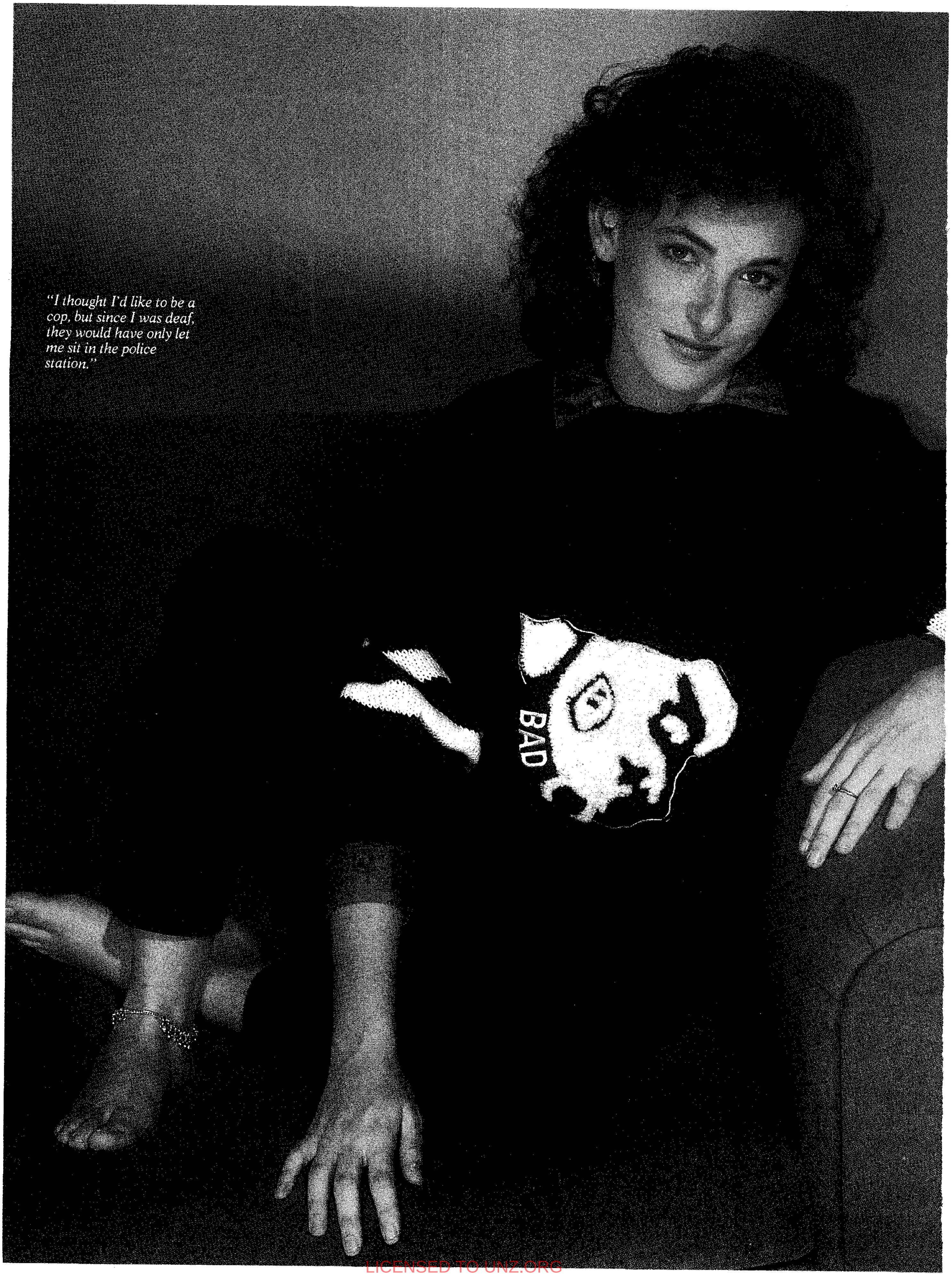
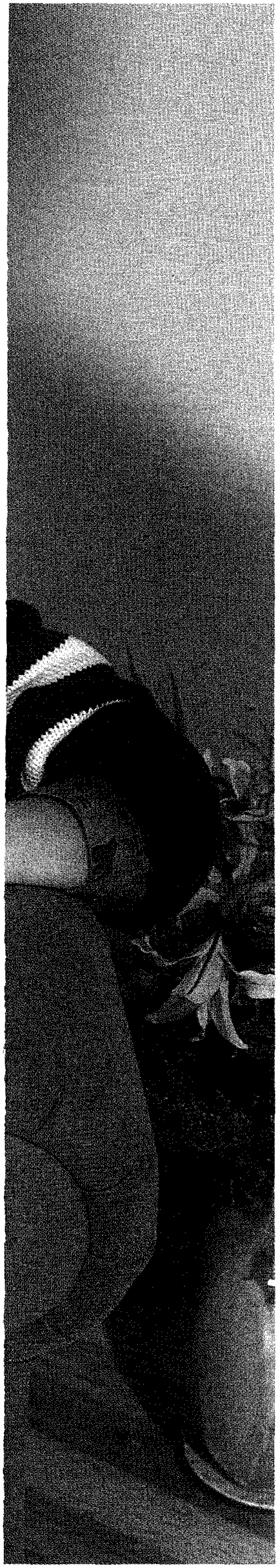


"I thought I'd like to be a cop, but since I was deaf, they would have only let me sit in the police station."

PHOTOGRAPH BY MARY ELLEN MARKS



Archive· Hair and makeup : Mickey Mikawa for Vitale Salon.

BREAKING THE SOUND BARRIER

DEAF ACTRESS MARLEE MATLIN STEALS 'CHILDREN OF A LESSER GOD' WITHOUT A WORD

BY DAVID BLUM

AS I WATCHED MARLEE MATLIN, the 21-year-old deaf co-star of the movie *Children of a Lesser God,* settle into her seat at the Mitzi E. Newhouse Theater to watch *Goose and Tomtom,* the David Rabe play with Sean Penn and Madonna, I wondered, What would it be like to go to a play and not be able to hear the actors? I thought she would be missing too much to make it worthwhile. She would have to spend almost every moment watching her interpreter's hands and would not be able to enjoy the excitement of seeing the two performers working before this tiny invited audience.

The theater darkened, and the interpreter's hands began to fly.

Ostensibly, the play told the story of two underworld characters and their innermost thoughts, but the dialogue consisted mostly of long-winded monologues that made no sense, and the most exciting piece of action came when Madonna stuck pins in her husband's arm.

After about an hour, Matlin—dressed in a black T-shirt promoting the Chicago stage production of *Children of a Lesser God,* a pair of faded blue jeans, and pink loafers—stopped looking at her interpreter's hands; eventually he put them in his lap, and together they sat quietly and watched. The play, it was explained to me later, was the kind that deaf people find most offensive: one where words are used for effect but not for meaning. To them it seems like such a waste.

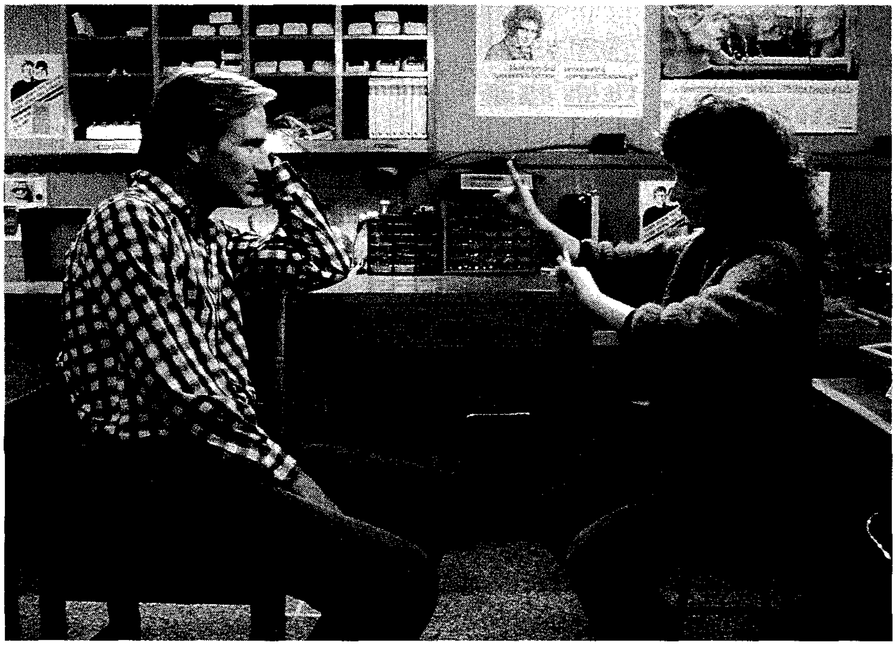
At intermission, Matlin said that the dialogue had made no sense to her at all. Instead she had spent most of the time focusing on the interaction onstage between the famous actor and his pop-star wife. "You can tell they're married," she said, too excited with her observations to bother talking through her interpreter, as she usually does. (Her speech, though impaired by her deafness, is clear enough to be understood.) Her hands moved constantly, even though I could not understand what she was signing. "You can see how she looks at him onstage," she went on, "and he looks at her."

I realized that she hadn't come to the play to hear. She'd come to watch. And so she had got what she wanted. As the rest of us filed back in for another 90 minutes of monologues and syllogisms, Matlin and Liz Tannebaum, a deaf woman who is her best friend, went off to buy

FORTITUDE: *Matlin believes that if* Children of a Lesser God *is a hit, the American public will finally be ready to watch deaf people in movies that aren't necessarily about the problems of deaf people.*

a pair of shoes. I sensed in her a definite feeling that there are moments when it is better to be deaf.

THIS WEEK, WHEN *Children of a Lesser God* opens in theaters across the country, Marlee Matlin will be a movie star. Her moment will be a short one, but it will be well deserved. She is a beautiful, gifted actress with a handicap; it will probably prevent her from ever having another starring role in a motion picture, but it will not prevent her from being remembered as the first movie actress who had to contend with her own handicap to play the lead role of a deaf person.



THE MENTOR COMPLEX: *With boyfriend Hurt in* Children of a Lesser God.

The movie—an adaptation of the 1980 Tony award-winning play by Mark Medoff, which ran for over two years on Broadway—tells the story of an idealistic teacher of deaf children who falls in love with a disillusioned young deaf woman, and their struggle to bridge the gap between his language and hers. The performances of Matlin and her co-star, William Hurt, capture that struggle with subtlety and grace.

"In the movie, I see deafness more as a metaphor," says director Randa Haines, whose last effort was *Something About Amelia,* the Emmy Award–winning TV movie about incest. "It symbolizes the obstacles people face in forming relationships. The movie is less political than the play—more emotional."

That struggle has been faced by Hurt and Matlin in their own lives, because ever since Matlin arrived in Los Angeles for a screen test in the spring of 1985, still an innocent midwestern teenager who'd acted in only one play since junior high school, they have been lovers. Their relationship began shortly after Hurt brought Matlin a pint of pink-bubble-gum ice cream (her favorite flavor) from Baskin-Robbins, and has lasted for more than a year. They now share Hurt's Central Park West apartment.

"They always ask about Bill," Matlin said the other day, sitting in the back of a stretch limousine as she headed across town on some errands. She was answering a question I had asked about him. "They ask about Bill, Bill, Bill, Bill, Bill, Bill." She seems zealously determined to maintain his posture as a private person.

Yet she reminded me of a sorority girl who'd just been pinned by the captain of the football team—forever dropping him into situations and conversations where he didn't seem to belong. Playing with the limousine's telephone, Matlin talked about calling Hurt in Yugoslavia, where he's shooting a movie called *Destiny.* Later, back in her interpreter's apartment, Matlin told me about meeting Elizabeth Taylor at this year's Academy Awards. Still later, on her way to a West Side office building, she described her reactions to all of Hurt's movies—from *Gorky Park,* which she found incomprehensible, to *Body Heat,* which she found more clear.

"Bill knows what he's doing," Matlin said, gazing off into the distance with a look of puppy love in her hazel eyes. "He usually has a hold on what he's saying. I envy him sometimes, but he's a professional artist. I'm a freshman and he's a graduate." She paused for a moment, then added, "A teacher."

"There is a certain irony to all this," observed one production executive who worked closely with Hurt and Matlin. "I mean, here is Bill Hurt, a man who loves the sound of his own voice, who can talk about Shakespeare, the beauty of birth, and the current state of Art Deco furniture—all within the span of five minutes—and he's going out with a woman who's *deaf!*"

MARLEE MATLIN WAS BORN in the Chicago suburb of Morton Grove. In the first months of her life, she could hear perfectly. But at eighteen months, she developed a severe case of roseola, a virus that mainly strikes children. While she was visiting her grandparents in California, one of her grandmother's friends noticed that Marlee couldn't hear; her parents had difficulty accepting it at first, but eventually they learned that she had become totally deaf in one ear, with an 80 percent hearing loss in the other. (She now wears a hearing aid in that ear.)

They quickly learned to cope. Her mother and father, who owns a used-car dealership in Chicago, learned sign language to communicate with their daughter, as did the rest of her family—which includes 33-year-old Eric, who works as a stockbroker, and 30-year-old Marc, who's a waiter in a fancy Chicago restaurant.

Within just a few years, Matlin began to act at the Children's Theater for the Deaf in nearby Des Plaines. By eight, she was already getting the lead roles—Dorothy in *The Wizard of Oz,* the title roles in *Mary Poppins* and *Peter Pan.* But by the time she enrolled in high school, she had stopped acting to concentrate on other things.

"I just didn't want to do it anymore," Matlin said. "It got so competitive, and I don't like to compete." She dated many "hearing boys," as she puts it, and spent a couple of semesters at William Rainey

Harper College, studying criminal justice. "I thought I'd like to be a cop," she said, "but since I was deaf, they would have only let me sit in the police station. So I stopped."

During those years, Matlin became much like the character she plays in *Children of a Lesser God*—a defiant, stubborn young woman with strong feelings about being deaf. She came to believe that no opportunity should be denied her because of her handicap; from her relationships with men to her attitude toward her career, it would almost seem as though she thinks being deaf is something that makes her more special.

Matlin enjoyed being with hearing people and quickly became a highly proficient lip-reader. "Speak directly to me, not the interpreter," Matlin tells people she meets. "Don't say 'she.'" And her hand movements, like those of the character she plays, are fast and furious, and include frequent obscenities.

When Matlin was eighteen, a friend encouraged her to audition for a secondary role in a Chicago production of *Children of a Lesser God.* Tannebaum was trying out for the same part, but Matlin got it. This was right around the time that Paramount Pictures decided to go ahead with the movie version of the play, cast William Hurt as the male lead, and began a search for the perfect Sarah Norman—the stubborn deaf woman at the center of the play.

"I considered every actress who'd ever played in a production of *Children,*" says Gretchen Rennell, the movie's casting director. "But they wanted someone young and pretty and sexy. A Chicago agent sent us a tape of the production that Marlee was in. The woman who played Sarah in that wasn't right. But we saw Marlee in the background: She had a dynamic quality, and just the right kind of looks."

Rennell and Randa Haines flew her to New York, where she auditioned with Hurt for two hours at the Sherry-Netherland. About a month later, Paramount flew her to Los Angeles for a screen test. And two weeks after that, Harrise Davidson, Matlin's agent, called her and asked, "How do you feel about doing a nude scene?"

"I'll be working as Sarah, not Marlee," Matlin replied.

"Well, then," Davidson said, "you've got the part."

LESS THAN TWO YEARS LATER, Matlin has achieved a level of success that allows her to tell a limousine driver to take her to buy a hot dog. "Let's go to Gray's Papaya stand!" she announced to a group of hungry people riding with her the other day, just after

NEW YORK STYLE

Nancy Brown, Flight Attendant

"Other people may claim that they are on the go constantly, but in my case it's a way of life. I can fly to six cities before I reach my final destination, so my wardrobe has to adapt to any situation. And since my packing space is at a premium, I have to choose the clothes I take very carefully. It really helps to shop in a store where they know what I like." A high-flying choice: her 100% wool gabardine trenchcoat, worn over an exquisite angora sweater and 100% wool flannel skirt. At other stores, priced sky high. At Designer Liquidators, down-to-earth. Along with exquisite suits, dresses, blouses and accessories. All current designer fashion. All at discount prices. With a few personal touches not found often enough. Like expert wardrobe consultation. And pleasant, attentive service. The smart place to shop in New York.

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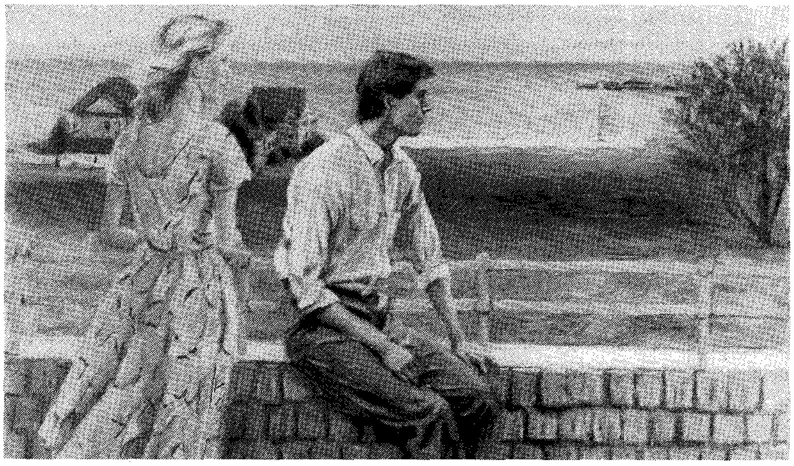

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they'd decided they all wanted to have lunch at Wolf's Deli. Matlin insisted on starting off her lunch with a hot dog, and we agreed to go along. We sped off to the corner of 72nd Street and Broadway, and she leapt from the back before the chauffeur could make his way to the door.

"I'll have a hot dog with sauerkraut and mustard," she said to one of the vendors behind the counter. He did not understand her speech, or realize that she was deaf, so he ignored her.

She repeated the order. Still no hot dog. Finally, I asked for it. She got it and finished it in two bites.

Off we drove to Wolf's Deli, where she slurped down a bowl of chicken-noodle soup, then lit up a Marlboro Light.

"I learned how to smoke for the movie," Matlin offered innocently enough, with help from her interpreter. I didn't catch the full significance of that statement, but I soon learned it. "The director said to me [at the audition], 'Sarah needs to smoke.' I said, 'Oh.' She said, 'Well, you'll have to smoke . . . you'd better start smoking, in case you get the part.' I said, 'I don't smoke. If I get the part, then maybe we can change the script,' and she said, 'No, you have to smoke.'

"I said, 'Wait a minute, I'm playing Sarah, not you.'

"She said, 'I'm the director, and I decide.'

"I said, 'Well, wait a minute. I'm working with you.'

"She said, 'Sarah's smoking is part of Sarah.'

"At first, I disagreed with her completely, and we fought about it. Then I got the part and I still fought over that point, and finally I said, 'I accept this,' and I smoked. She told me to start smoking two months before the making of the film. I didn't start until one week before the filming started. She doesn't control my life, I don't control hers."

It is rare to hear a 21-year-old first-time movie actress openly criticize her director. But somehow it did not seem strange at all to hear these words from Marlee Matlin, who, despite outward appearances, is not a conventional movie actress in any way.

AFTER LUNCH AT WOLF'S, WE went to watch an episode of *Barney Miller,* one in which Matlin's idol, Phyllis Frelich, makes a guest appearance as a deaf hooker. (Frelich was the star of, and inspiration for, the original production of *Children of a Lesser God.*) We laughed at completely different times. I would laugh whenever Hal Linden or Steve Landesburg cracked a joke. Matlin would laugh whenever Frelich cracked a joke, and whenever her interpreter finished translating the jokes that I was laughing at.

"Where are you from?" Landesburg asks Frelich. (In this episode, her character has been arrested for soliciting business outside a political convention.)

"Newark," translates a policeman-interpreter.

"I'm sorry," Landesburg says.

"She's not sorry she's deaf," the policeman scolds.

"I was talking about Newark," Landesburg responds dryly.

Matlin's translator, an amiable New York University educational-television student named Jack Jason, has been writing treatments for TV sitcoms and dramatic series with parts for deaf actors. He's come up with deaf-character angles for *Moonlighting; Murder, She Wrote;* and *Amazing Stories,* to name a few. Deaf actors and actresses usually get guest shots on TV shows; it's generally conceded that there just isn't a market for movies for or about deaf people.

BUT MATLIN THINKS THAT MAY change. She believes that with the release of *Children of a Lesser God*—if it's a hit, of course—the American public will finally be ready to watch deaf people in movies that *aren't* necessarily about the problems of being deaf, a development that would mean more roles for her and other deaf actors and actresses. She is determined to remain a working actress; she sounded a little bit like her boyfriend when I jokingly suggested that she could do commercials for some of her favorite products, like Sprite and ice cream.

"I do *not* do commercials," she said. "I'm an *actress.*"

In this way, Matlin is the exact opposite of her character—filled with boundless optimism about herself and her career, seemingly oblivious to the fundamental obstacle that blocks her path. She can imagine plays, movies, and television opportunities opening up, or imagine creating those opportunities for herself.

"Maybe I'd like to start a theater for the deaf," Matlin said. "Not necessarily for adults, but for children. I'd like to do that here in New York."

After the *Barney Miller* episode was over, Matlin put on a Billy Joel album and turned up the volume almost as high as it could go. It was clear that she could in some way hear the music; she danced up a storm across the living room and even started singing along with the music as it got slower. "Don't go changing to try and please me," she sang. "... I love you just the way you are." Her eyes were closed tight as she danced across the floor, listening to the song.

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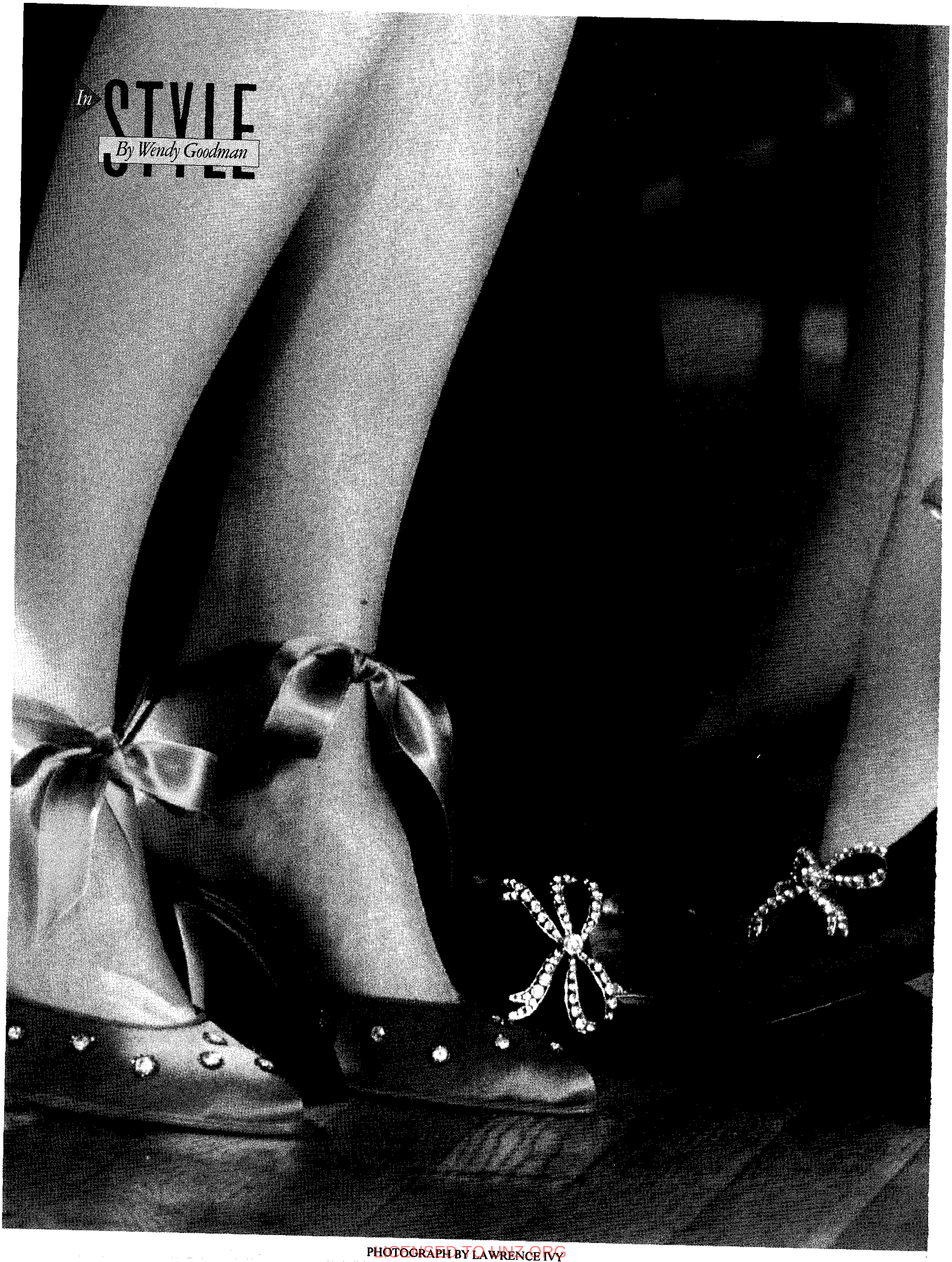
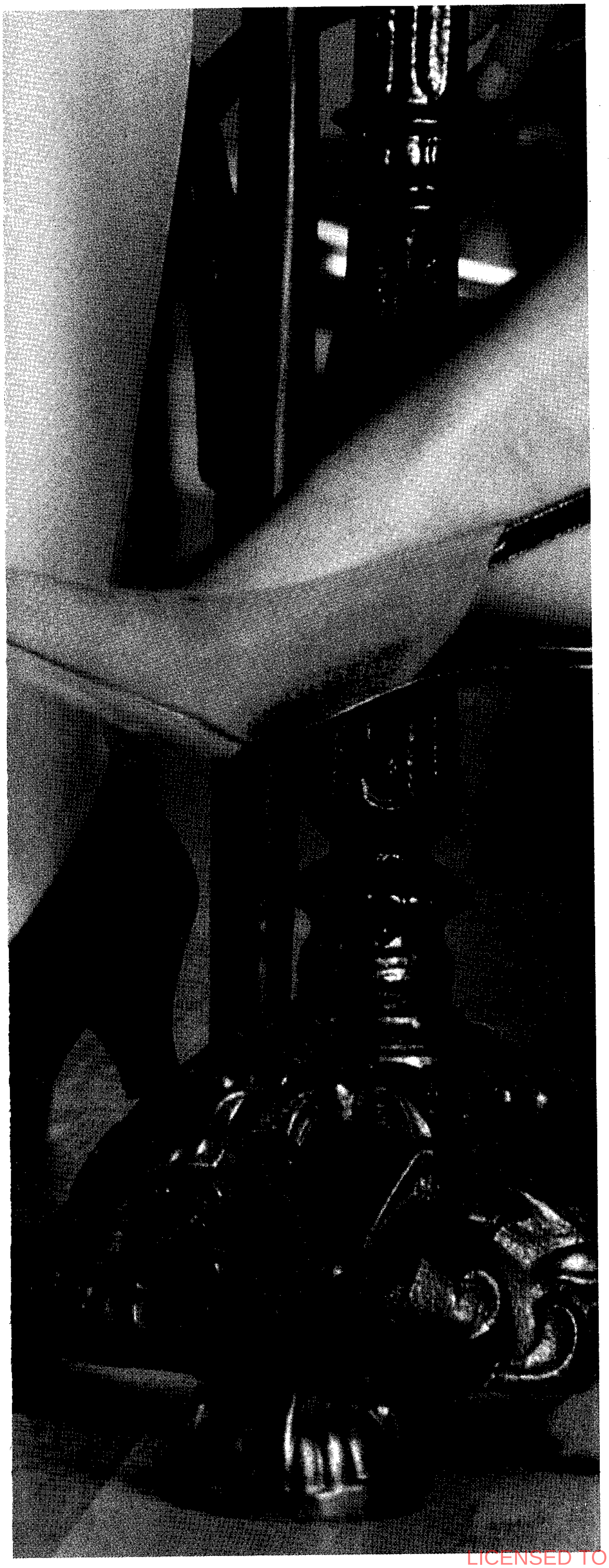
In STYLE

By Wendy Goodman



PHOTOGRAPH BY LAWRENCE IVY



FOOT NOTES

THIS SEASON, the shoes for evening are every bit as glamorous as the dresses. In luxurious fabrics and rich jewel tones, glinting with rhinestones or tied with flirty bows, they're designed for kicking up your heels... and stepping out in style.

FASHION ASSOCIATE:
Valarie Ebeier

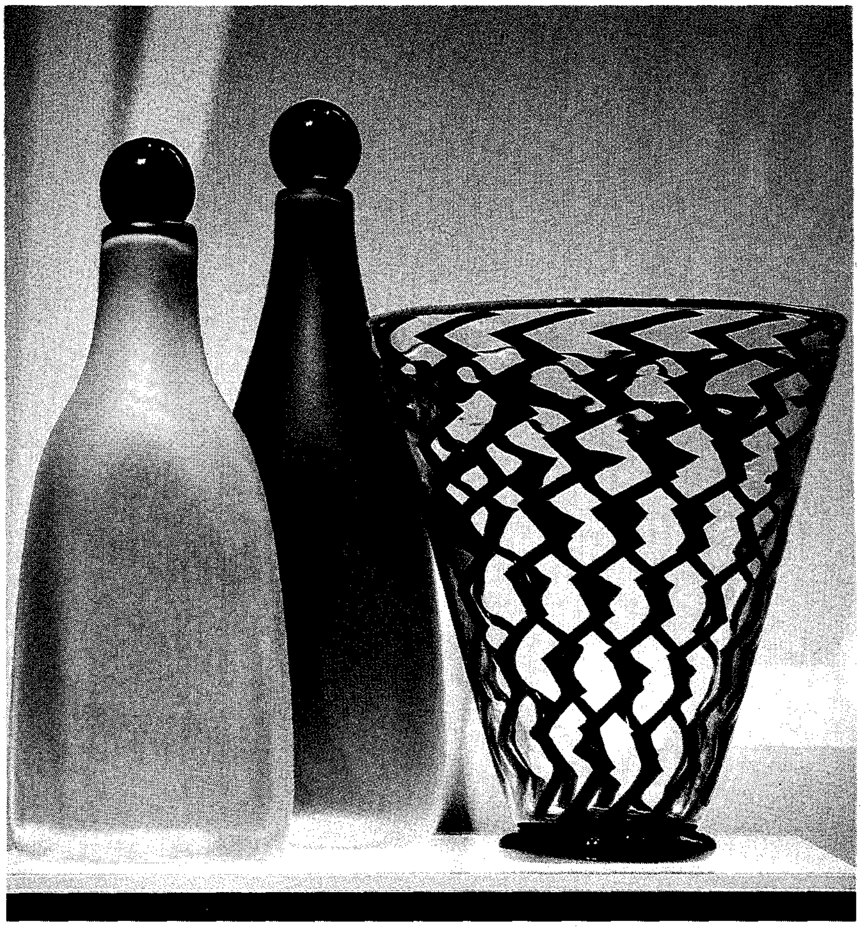
From left: rhinestone-studded silk slippers, $365 at Manolo Blahnik (15 West 55th Street). Model: Lucianne Buchanan of Wilhelmina. Satin pumps with rhinestone bows by Chanel, $625 at Bergdorf Goodman. Model: Paula Marshall of American Model. Satin-and-patent-leather sling-backs by Yves Saint Laurent, $190 at Bergdorf's in December. Model: Christine Fauré of H.V. Models.

Stockings by Fogal. Man's trousers by Alan Flusser; shoes by Mario Valentino. Photographed at Café de Bruxelles.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

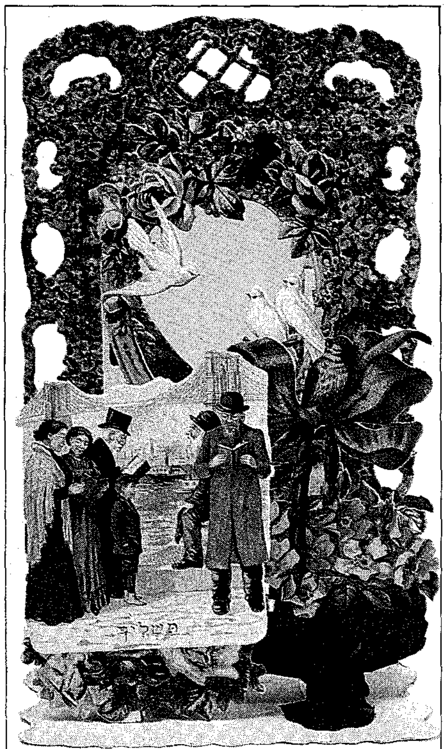
By Corky Pollan



Splendor in the Glass

A ceramist's playfulness with shape and a painter's freedom with color are combined in Swedish artist Anne Nilsson's crystal designs. Nilsson uses sandblasting, etching, and Graal (an old Orrefors technique for combining layers of clear and colored glass) and ends up with these vibrantly rich, strikingly bold one-of-a-kind bottles and vases. (From $225 for delightful covered jars to $650 for the stoppered bottles, above—in blue and yellow, too—to $1,800 for a stunning oversize platter.)

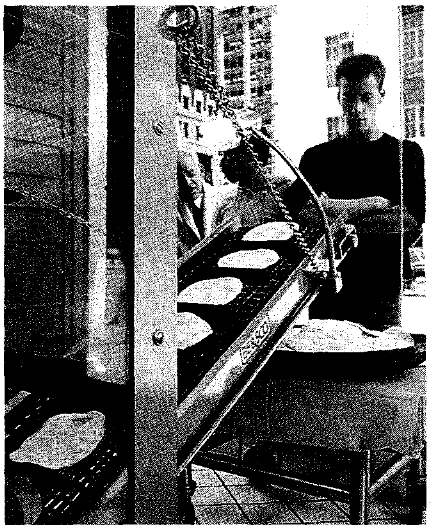
ORREFORS CRYSTAL GALLERY/*58 East 57th Street/753-3442/Through October 11*



Card to Please

Talmudic scholars may be startled, but we're charmed by these one-of-a-kind antique Jewish New Year's cards. They amusingly convert fold-out St. Valentine's Day greetings into celebrations of Rosh Hashanah, and they're from the 1880s. Scenes of a rabbi holding the Torah, a cantor blowing the shofar (a ram's horn), or families reading the Bible (often with the Brooklyn Bridge or the Statue of Liberty as a backdrop) have simply been pasted on top of the trappings of love: hearts, flowers, and doves ($20 to $30).

THE JEWISH MUSEUM/*1109 Fifth Avenue, at 92nd Street/860-1895*



Mex Appeal

Aficionados of Tex-Mex, Cal-Mex, and every other type of Mexican food who are looking for authentically fresh tortillas can now get them hot off the presses at Tacopulco, a new Tex-Mex fast-food *palacio.* Cheapest by the dozen ($1.25), the tortillas are made at the rate of 900 per hour, four or five times each day. Some are also cooked up into juicy beef tacos ($1.45) or chicken tacos ($1.75), garnished with lettuce, tomato, and shreds of cheese. It's real Tex-Mex flavor at true-grit prices. **—Jane Freiman**

TACOPULCO/*162 West 34th Street/714-9633/Open daily from 7:30 a.m. to 10:30 p.m.*

Photographs: left, Steve Lesnick; top right, Scott Dorrance; bottom right, Mark Jenkinson.

Construction Byte

Computer users routinely print out memoirs and novels, spreadsheets, cash flows, and five-year projections. Now, at last, they can print out toys. Or at least the plans for constructing twenty three-dimensional models that can move. Feed the Toy Shop's software into the computer, choose a project from the onscreen menu, and print out the parts for a Mercer Raceabout, a vintage truck, a carousel. The kit, a clever idea from Broderbund Software, includes a floppy disk, construction materials, and an illustrated manual ($39.95 for the Apple II; $44.95 for the IBM PC).

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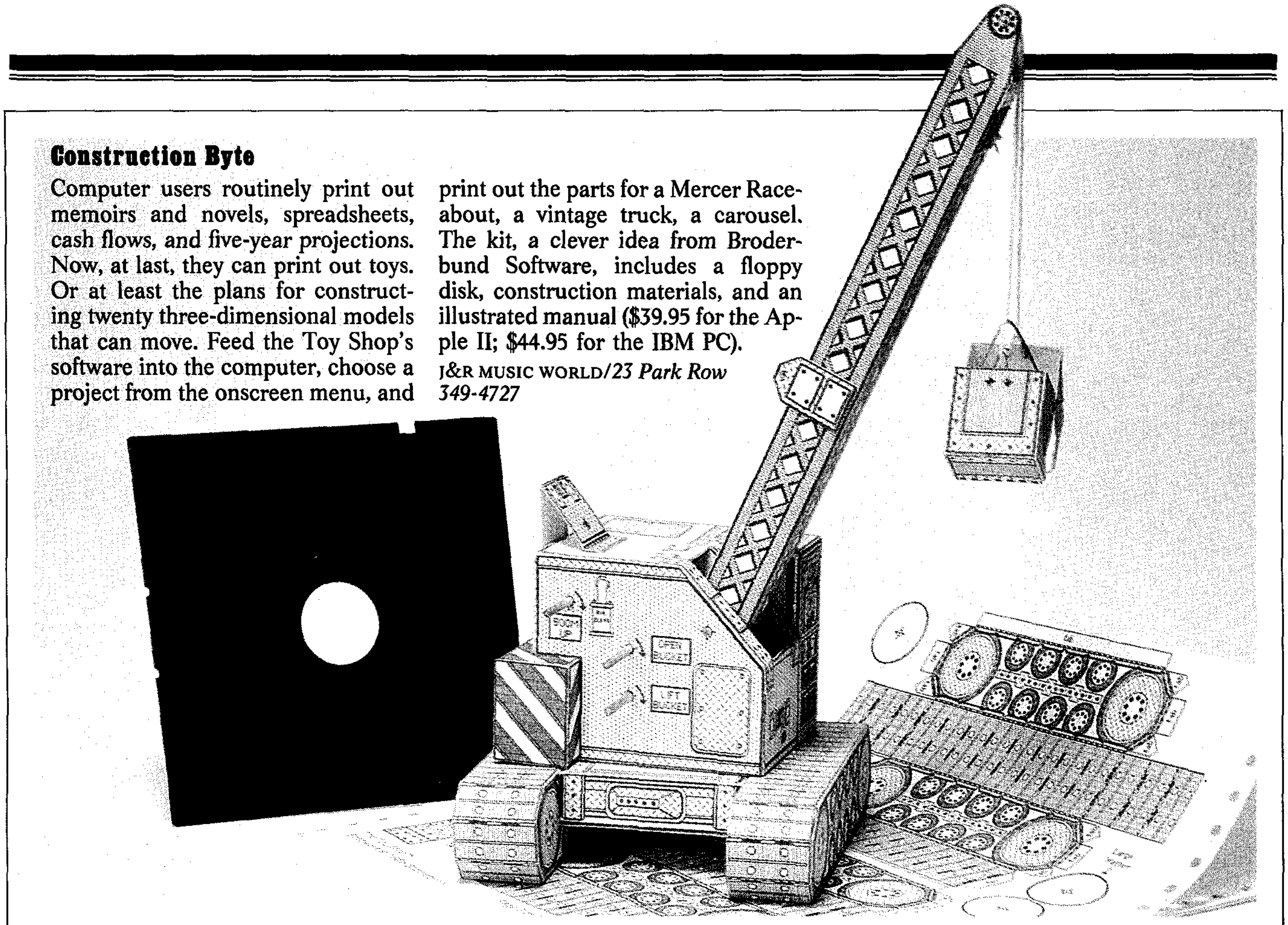
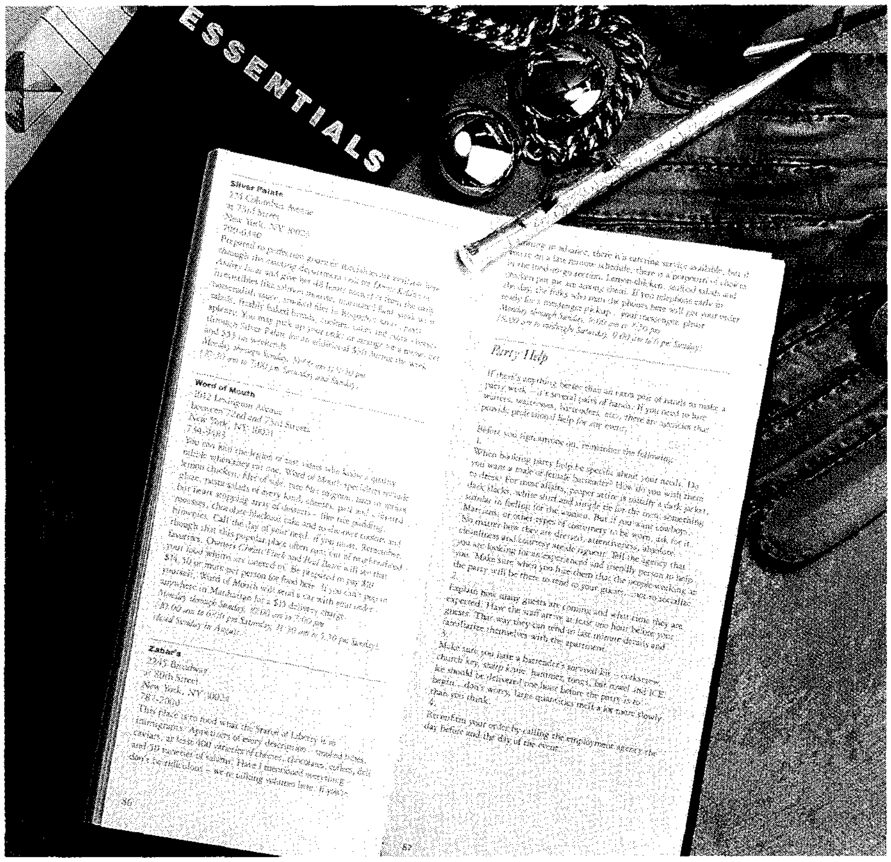




New York Bound

Do you find overseeing a merger a snap? Covering City Hall a lark? Even tackling the board of directors no sweat? Yet the mere *thought* of finding a wedding gift for the CEO's daughter or planning a party for your four-year-old sends you into a state of shock? What you need is *Essentials,* a guide to help you with details large and small. It's savvy and specific; after all, it was written by Deborah Haber, who does these things right (she's given *New York* readers practical help in articles on household repairs, children's parties, and beauty make-overs). Commissioned as a gift for guests at the opening of Barneys' Women's Store, *Essentials* has been so warmly received that it's now for sale. This little black book ($8.50) has it all: shopping services, party planners, after-school programs, carpet restorers, where to find a nanny or someone who'll reconcile your checkbook, and more. Alas, these services aren't cheap, but, as Haber reminds us, "a moment saved is a moment earned."

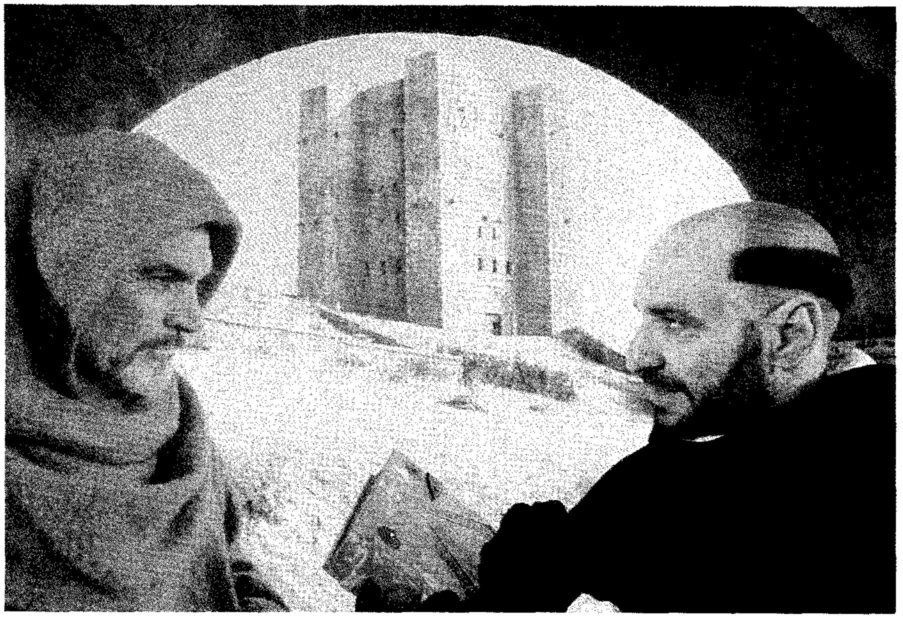
BARNEYS/*Chelsea Passage*

Photographs by Steve Lesnick; accessories at bottom courtesy of Barneys.

Movies/David Denby

MONKEY BUSINESS

"...Except for a few passages, *The Name of the Rose* lacks the pleasures of speech and the pleasures of deduction too..."



MURDER AT THE MONASTERY: *Sean Connery and F. Murray Abraham in* The Name of the Rose.

WHAT IS THAT LOW-PITCHED HUM, THAT sepulchral thudding on the soundtrack of **The Name of the Rose**? Is it the roar of a papal furnace, consuming heretics by the dozens? A Gregorian chant sung by a chorus of synthesizers? Whatever it is, it matches the dark skies, the dreary blue-gray light, the mists, fogs, and miasmas of the movie's visual scheme. The director, Jean-Jacques Annaud, is not exactly blessed with a light or debonair style.

Set in fourteenth-century Northern Italy, *The Name of the Rose* is about a Benedictine monastery under siege: Someone is killing off the monks. One every day, and in bizarre ways. In the shadows and murk, burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Annaud's direction combines the worst excesses of Fellini and Ken Russell with an inadvertent homage to the warped-limb-and-warped-brain style of Monty Python. *The Name of the Rose* is literally a gothic—a medieval murder mystery directed for lurid thrills.

This may not have been exactly what Umberto Eco had in mind when he published, in 1980 (1983 in the States), the book that became a worldwide best-seller. It's true that Eco's *The Name of the Rose* has its creepy and sensational side. A Sherlock Holmes–type mystery under the cassock, the book offers as its central character an English Franciscan brother, William of Baskerville, a sort of premature Renaissance humanist; Baskerville uses that most subversive of anti-Church methods, the art of deductive reasoning, to solve the crimes. Once you get into it, the book, for all its prosy weight of theology and history, is an exciting page-turner. Eco provides danger and sex and the scary fun-house atmosphere of the forbidden library in the tower.

At the same time, he makes the theology and history—the debates and monologues and speculations—an integral part of the story. For Eco, the cloister was a kind of university, in which impassioned scholars from all over Europe congregated to worship God, read and transcribe manuscripts, and dispute doctrine and Church policy. The monks were hardly the grotesque misfits seen in the movie. They may have been an ill-humored, gloomily misogynistic lot, but they were also heroes—heroes of letters, who kept knowledge alive and loved books, even forbidden books. Some of them were willing to sell sexual favors or to kill for a book. And the monastery was both the center of action in medieval times and the chrysalis of modern life, a place where the contours of our own intellectual life could be recognized and enjoyed.

Annaud (*Quest for Fire*) and his quartet of writers don't seem to realize that the religious debates have their own kind of theatrical value. They work out the murder mystery clearly enough, but except for a few passages, the movie lacks the pleasures of speech—and the pleasures of deduction too. Instead, Annaud puts in a lot of hugger-mugger in the dark and semi-dark, and he botches most of the big action scenes. At the fiery climax, the cutting is so rapid that you imagine the director must be trying to cover bad footage. On the other hand, the movie is detailed to the point of pedantry about its squalid "atmosphere"—steaming turds and vats of pigs' blood—and physical unpleasantness. Each monk's face is a mask of suffering and madness. Sharp-pointed noses emerge alarmingly from facial landscapes almost deathly in their pallor; mouths open cavernously; eyes are enlarged. What is the point of this viciousness? Monasticism is hardly a major force in the modern world, a menace calling for fierce ridicule and scorn. A little historical sympathy would seem to be in order, but these monks don't even seem pious. Like a cheap horror film, *The Name of the Rose* exploits religion for morbid kicks.

As the logical sleuth William, Sean Connery wears a small, sharp, gray beard that points inquiringly out of his cowl, and his voice turns witty corners on every good line in the script and on a few that aren't very good. Connery almost makes chastity appealing (you think that if *he's* into it, there must be something to be said on its behalf). F. Murray Abraham, on the other hand, is deplorable as William's great adversary, the sadistic and self-righteous inquisitor Bernardo Gui. The combination of Gabriella Pescucci's ecclesiastical costuming and Abraham's features is unfortunate—he looks more like a circus clown than a monster. And his voice has an ironlike American flatness that seems jarring amid so many burry, cracked, and gnarled European accents. What's happened to Abraham? In place of the vibrant and inventive ac-

Photograph by Bob Willoughby.

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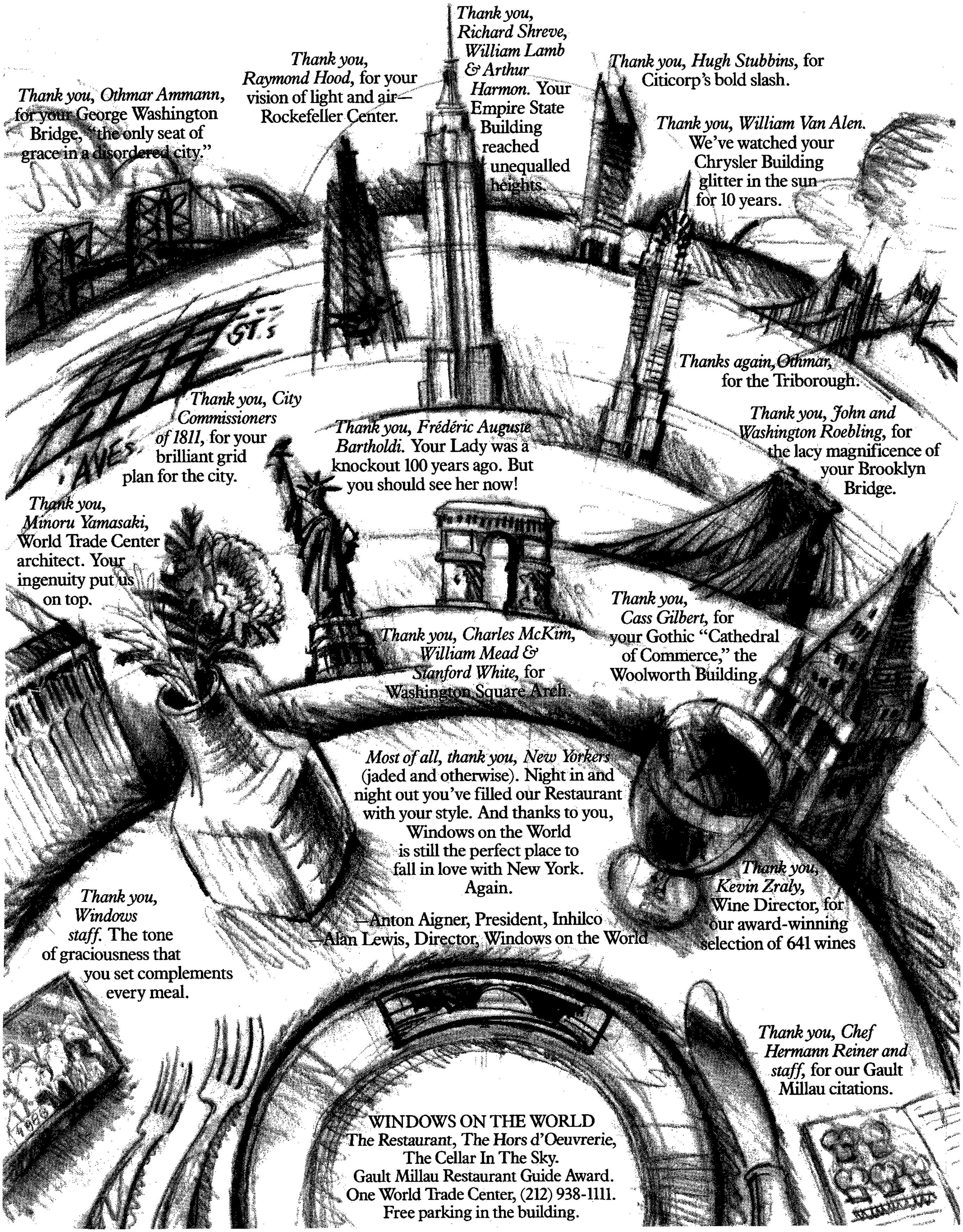

Thank you, Othmar Ammann, for your George Washington Bridge, "the only seat of grace in a disordered city."

Thank you, Raymond Hood, for your vision of light and air—Rockefeller Center.

Thank you, Richard Shreve, William Lamb & Arthur Harmon. Your Empire State Building reached unequalled heights.

Thank you, Hugh Stubbins, for Citicorp's bold slash.

Thank you, William Van Alen. We've watched your Chrysler Building glitter in the sun for 10 years.

Thanks again, Othmar, for the Triborough.

Thank you, City Commissioners of 1811, for your brilliant grid plan for the city.

Thank you, Frédéric Auguste Bartholdi. Your Lady was a knockout 100 years ago. But you should see her now!

Thank you, John and Washington Roebling, for the lacy magnificence of your Brooklyn Bridge.

Thank you, Minoru Yamasaki, World Trade Center architect. Your ingenuity put us on top.

Thank you, Cass Gilbert, for your Gothic "Cathedral of Commerce," the Woolworth Building.

Thank you, Charles McKim, William Mead & Stanford White, for Washington Square Arch.

Most of all, thank you, New Yorkers (jaded and otherwise). Night in and night out you've filled our Restaurant with your style. And thanks to you, Windows on the World is still the perfect place to fall in love with New York. Again.

—Anton Aigner, President, Inhilco
—Alan Lewis, Director, Windows on the World

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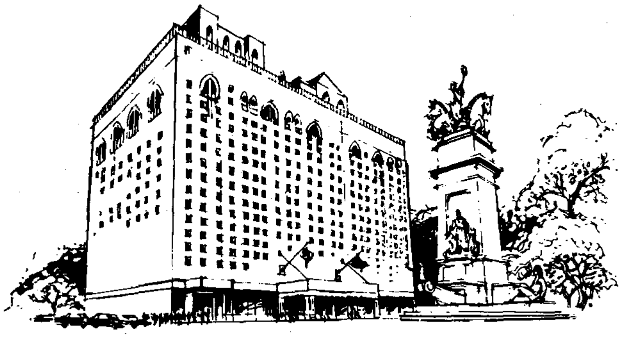

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tor of a few years ago, the movie reveals a self-important New York-theater institution. In this movie, F. Murray Abraham speaks in a voice suitable for giving and receiving awards.

I'M NOT REALLY A FAN OF THE WORK OF the Dutch-born Australian filmmaker Paul Cox, whose crabby little movies about clenched and unhappy people (*Lonely Hearts, Man of Flowers,* and *My First Wife*) have nevertheless impressed other moviegoers with the strength of their pathos. Cox's new film, **Cactus,** only half works, yet I think it's the first of his movies to show any real authority of style. *Cactus* is about a young French woman, Colo (Isabelle Huppert), who loses sight in one eye after an automobile accident. Soon she begins losing sight in her second eye as well. She's visiting friends in Australia at the time, and after meeting a proud young man, Robert (Robert Menzies), who has been blind since birth, she decides to stay in Australia rather than return to her husband. By taking Robert as her lover, we're meant to understand, she accepts blindness as a state of the spirit as well as a physical condition. Cox presents this decision with solemnly romantic fervor as a triumph of willpower and of love and sex and everything else good. (No one points out that a blind person would likely be better off spending the rest of his or her life with a sighted person.)

The movie is set in what looks like a semi-tropical area of Australia, a stretch of the country, beautiful yet intimidating, in which huge trees, flowering bushes, and cacti dominate. (Tropics with cacti? Who knows what goes on in that place!) There are jungle birds on the soundtrack, including a whip bird, whose cry slashes across the air like lightning. By making the natural world so obtrusive, Cox is attempting, I think, to reproduce a state of ominously altered consciousness—a time, for a person losing the power of sight, when nature becomes overwhelming and the human presence weak.

As Robert, the tall and lean Robert Menzies is very convincing; Menzies has a beautiful, bony face, and pride and longing seem to come pouring through his features. The problem in the movie is Isabelle Huppert—and the character of Colo. Huppert seems to be in a trance: She's too prideful an actress to suggest that Colo might be reacting to her awful fate with anything more than mild discomfort. And if Huppert had shown a stronger erotic drive—a fierce need for Robert—then Colo's choice of the blind man as mate might have seemed a real revolt; the movie might even have had some perverse dramatic power. But given the emotionally reticent way Huppert plays the part, *Cactus* is merely high-minded and sensitive. ■

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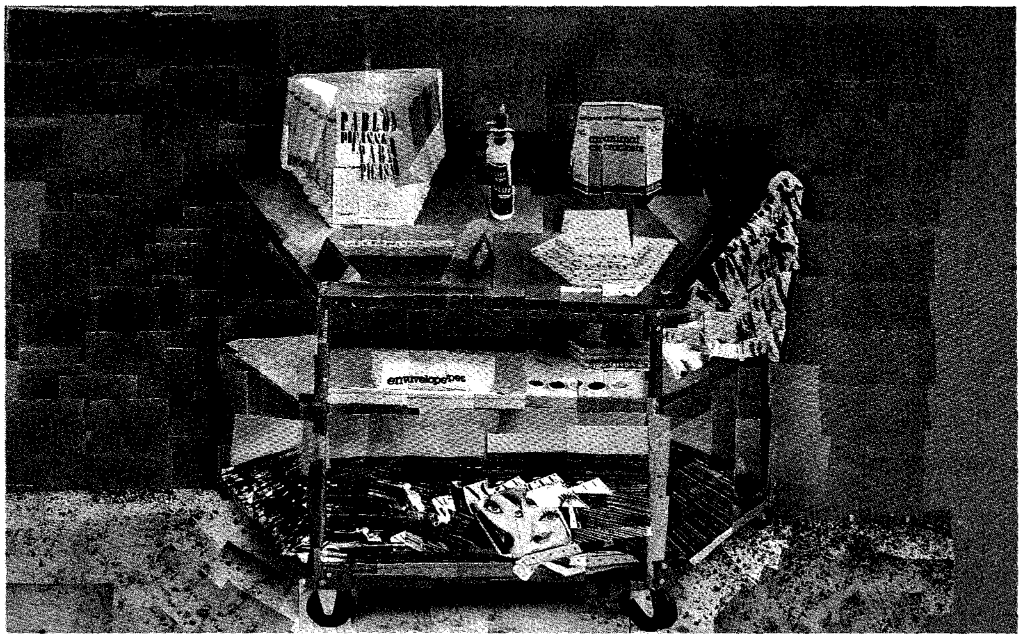
THE ORACLE OF THE OBVIOUS

“. . .Hockney’s photo collages are comforting and familiar: Cubism without pain. He’s all charm and insufferable good manners. . .”

David Hockney, LO AND BEHOLD, HAS discovered Cubism. He has done it, moreover, by reversing the phylogeny of modern art—by studying the palpitations of space and time through the multiple eyes of a fast-snapping camera. In his photo collages of the 1980s, Hockney dismantles the one-point perspective of the camera lens by shooting a slew of photographs of a single subject—a nude woman in composite space, a desert road in composite time, a desk or paint trolley splayed in four-sided simultaneity—and pasting them all down on paper in an improvisational dither.



CUBIST CARTOON: Paint Trolley *dismantles the one-point perspective of the camera lens.*

Tracking the surfaces of things comes naturally. Hockney likes surfaces—their elegance, indifference, prettiness, conviviality. He’s all charm and insufferable good manners. He had a good idea, and now he’s bludgeoning it to death with wit. The photo collages, at the International Center of Photography, are at first seductive on several grounds. They are very comforting and familiar: Cubism without pain. They’re more fun than a game of Trivial Pursuit: The box of animal crackers on the trolley, the Picasso reproduction and the diary of Cosima Wagner on the desk, are in jokes, a list of “favorite things.” They offer world culture something it may not have realized it needed—a travelogue in multiplex about the Grand Canyon, the shrines and gardens of Japan, a wedding in Hawaii, luncheon at the British Embassy. Cubism, the century’s most overelucidated idea, provides the artist with a neat solution to the problem of vacation pictures.

Soullessness is hardly a deficiency that Hockney would notice. It’s interesting, however, that Cubism has become such a cartoon that Hockney can turn it into a facsimile from the Fotomat and nobody cares. He lures you, instead, through the details, those fascinatingly superficial footpaths. The early composite pictures (from 1982, more or less) were square Polaroids stuck down in a grid, relying on the natural warp of the camera lens to approximate the warp of space. Other artists reached similar conclusions, but only Hockney had the money and time to take the next evident step. He let the roving eye of the camera follow the path of his own eye, down one edge of a Japanese garden, along its most obvious features, and out into space—a map of the brain’s priorities.

You can mosey around in the wall-size desert landscape of *Pearblossom Hwy.,* noticing the discarded beer bottles and soda cans in the gravel (a clue, as in a kid’s game, that time has passed), the liberties taken with the height of the highway signs, the merger of the artist’s “lived” perspective with the impartial one created by the yellow highway line tilting horizonward like a gas gauge headed toward empty. The warp of the camera lens, which renders the sky a bowl with its bluest parts at the top, is multiplied until it becomes a spatial stutter—undeniably amusing but, at this point in the century, intellectually counterfeit. Hockney’s reinvented Cubism is a pleasant souvenir of landscape photography, a plastic place mat of space-time, that depends for its value on a joke. (1130 Fifth Avenue, at 94th Street; through November 9.)

“ONE OF THE MOTIVES FOR BEING AN artist,” claims that ex-art student Brian Eno, “is to re-create a condition where you’re actually out of your depth.” **Arnulf Rainer** is deliberately flailing in deep waters. Rainer, who was born in eastern Austria in 1929, is a wild man startled by the sight of himself in photography’s mirror. The self-portraits at Grey Art Gallery (New York University), which have been beaten and clawed in a frenzy until the artist becomes a kind of sacred monster, offer a slant on the legacy of Vienna that isn’t quite what you’ll find in the Museum of Modern Art.

In the early 1970s, when something particularly demented had settled into the international body politic, the Germans took to the idea of body art with a vengeance, its suggestion of sadomasochistic self-involvement apparently presenting a siren song to Teutonic temperaments. Rainer posed for photographs—first in the photo booth of a train station, then before a photographer—in which he screwed up his features into pouts and frowns, and tied up his limbs in contortions. He got in the mood, he says, by driving in a druggy limbo around Vienna all day, which would tear the mask of civilization off anybody.

Fotomats offer artists the appeal of spontaneity, and the freedom to not be a professional photographer. A photo booth, for Rainer, became a cheap private "theater of cruelty," where the self could lock itself in a box, like a saint in his cave.

Rainer broke a paintbrush in the act of painting on the photographs and took off into the unspeakable. He began to slap on paint with his bare hands, until his skin bled. As a result of this frenzied attack, colored streamers run off the self-portrait's contorted face, the eyes bulge and are pecked at by black, the neck is pierced by vectors of black—a kind of paradigm of sainthood in which the chosen man is tormented to remove the sins of the race. The surface of things, for Rainer, isn't enough; he flails at it like someone with St. Vitus's dance, inspired to a cataclysm of the soul by a metaphorical dusting of ergot.

The 1970s were sodden with body art, most of it boring and self-obsessed. Only rarely did an artist succeed in joining action and intent in a flash of clarity. Rainer's clawed pictures are no masterpieces, certainly—among other problems, his flight into wordlessness has the usual disadvantage of rendering him dumb—but in reaching to make contact with his doppelgänger, the photograph, he has set up a powerful mirror of the self's estrangement during extreme states, untouchable and unreachable in its capacity for violence and awe. To Rainer, civilization is an oil slick over dark waters. You feel that, for all his faults, he would never invite you to tea at the Austrian Embassy. (33 Washington Place; through October 25.)

In brief: THE YOUNG ARTIST FROM HAMburg **Werner Büttner** is a nihilist prankster. That might be a dangerous combination, but Büttner, a recent discovery, hasn't quite decided on a mode of attack. At Metro Pictures, he threatens the bored bourgeoisie with poisoned darts—cartoons that boast such doggerel as "Modern art you can understand; / modern world is out of hand." His paintings, similarly, are half cartoonish bombast, half skillful application of thick pigment in the clogged manner of **Rainer Fetting,** who is now, for lack of a better, one of the leaders of new German painting. Büttner is at least headed somewhere, perhaps out from under the heel of his elders. Fetting, having his second show at Marlborough, is first kin to those Sunday painters on velvet. He streaks red and blue through black, expecting us to be dazzled by the light; I might have been, but I grew up in Laguna Beach, where I saw such stuff lining the roadways each weekend. (Metro: 150 Greene Street; through October 11. Marlborough: 40 West 57th Street; through October 4.) ■

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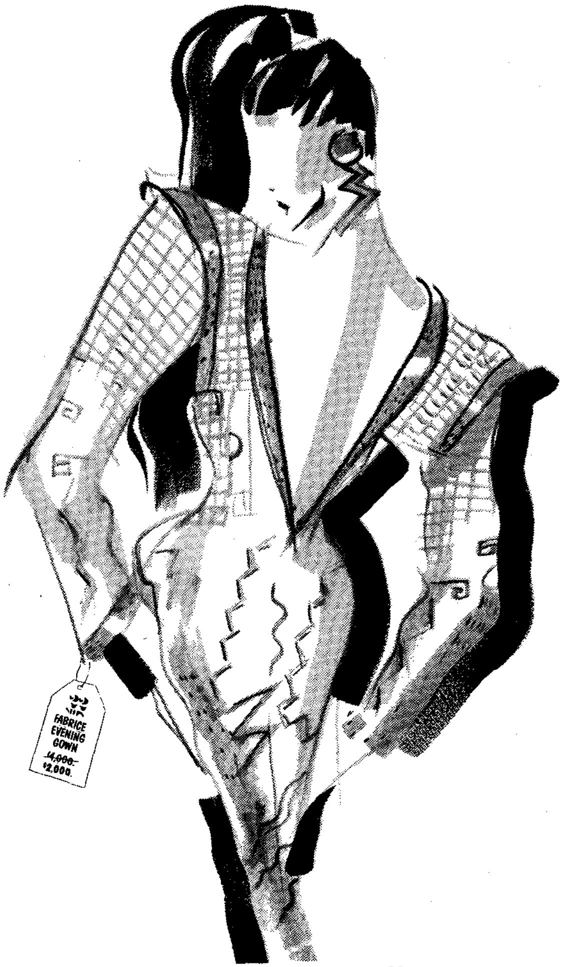

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FILTHY HARRY

"...*Sledge Hammer!* is a one-joke show, but a funny one; the actors on *Head of the Class* are talented and unpredictable..."

I'LL PROBABLY HATE MYSELF IN THE morning, or at least by Halloween, but so far among sitcoms in the new season, my heart belongs to Sledge. Three weeks ago, without a parent or guardian, I went to a screening of the first episode of **Sledge Hammer!** (Fridays; 9 P.M.; ABC) and sat in the dark and cackled. There's still a stupid grin on my face every time I remember just one of the sight gags, which is too offensive to describe in the lead paragraph of a review.

What is *Sledge* about? We live, alas, in a media age in which executive producers of new television programs try to explain themselves by sounding like deconstructionists at Yale or the Sorbonne—as if, for instance, *Crime Story* were an urban variation on Claude Lévi-Strauss's primal myth of the Tucuna Indians. In such an age, the writer-producer-creator of *Sledge,* Alan Spencer, is as lucid as Pascal. He explains himself in a press release:

"It's our hope that we will be giving the audience the type of comedy they have to pay to see in the movies. *Sledge Hammer!* is dirtier than Harry, meaner than Bronson, louder than Rambo, and more articulate than Cobra. Ultimately, what the show is about... is a half hour."

RENEGADE: *David Rasche, as the cop who loves his Magnum more than life.*

In other words, Sledge (David Rasche) is another renegade cop who loves his .44 Magnum, not to mention his rocket launcher, more than life itself, or at least the lives of "no-good, yogurt-eating creeps." According to one colleague, "This man talks to his gun like it was a person." According to another, "That man makes Rambo look like Pee-wee Herman." According to Sledge, who is given to wearing pavé-mirrored motorcycle glasses and ties that look like diseased snakes, "Trust me... I know what I'm doing."

What Sledge has been doing is firing warning shots at jaywalkers, for which he has been suspended from the Force by Captain Trunk (Harrison Page). He is called back when his city needs him because the daughter of the mayor has been kidnapped, maybe by Arabs, maybe by the mayor's wife, and Sledge will have to team up with, gasp, a *woman,* Officer Dori Doreau (Anne-Marie Martin), who specializes in high heels and terrorist psychology. Before they sort this out, and after the usual jokes about fire hydrants and Julio Iglesias, Sledge will destroy an entire building to get rid of a sniper, avoid charges of police brutality by obliging a mugger to "punch yourself in the mouth," and take Dori on a tour of the wild and sleazy side of town—the bars, the pimps, the loan sharks, Republican headquarters.

Dori, of course, dispatches a hood with a ladylike karate chop. Says Sledge, "Doreau, that was absolutely unnecessary and excessive. I loved it." Says Dori, "Thanks. I was top of my class in hand-to-hand combat." Says Sledge, "I'd like to fight you sometime." This, perhaps, says something profound about sexual politics. Then again, perhaps not. Anyway, to quote Sledge again, "Enough of warmth."

Is this a one-joke show? Certainly. Can it sustain itself? Maybe, among so many half-joke shows and in a time slot that doesn't compete with *Miami Vice.*

But *Sledge* will depend primarily on Rasche himself, an accomplished actor on and off Broadway who—I kid you not—got a master's degree at the divinity school of the University of Chicago before joining the Second City Cabaret. He looks a little like Kirk Douglas, a little like Vic Morrow. Unlike Eastwood and Stallone, he shows his teeth even when he isn't about to bite you in the pineal gland. And his eyes glitter like a jukebox full of whale noises from outer space. He contains many manias. I wish him luck and ratings.

About that offensive sight gag: Captain Trunk on *Sledge* is black—as are so many exasperated superior officers on TV cop shows—with the obligatory Afro haircut. Sledge, without his gun to play with in the squad room, makes paper airplanes. One of these paper airplanes sails away, sneaks up on Captain Trunk, and nestles in his Afro. For the rest of the program he wanders around with a paper airplane stuck in his head. I thought this was funny, but I am often wrong.

HOWARD HESSEMAN IN **Head of the Class** (Wednesdays; 8:30 P.M.; ABC) also seems to have been listening to another planet. You will remember him as the spaced-out disc jockey, Dr. Johnny Fever, on *WKRP in Cincinnati.* (I remember him from *The Rockford Files* and *Howard, the Amazing Mr. Hughes.*) He is calmer now, and a little thickened, although the eyes

Photograph by Donal Holway.

still turn inward on occasion, as if to contemplate certain discrepancies in gravitational pull, and the hands twitch, as if worried about invisible bugs. He has been, well, *elsewhere.*

Here and now he is asked to impersonate a substitute high-school teacher, Charlie Moore, on loan as the custodian of a class of students who are all geniuses, which means that they are all also nerds. These kids know everything about chemistry, physics, literature, and the density of oxygen on Mars; they know nothing about sex and baseball. (I wish the producers of *Head of the Class* had issued a statement telling us where *they* went to high school; probably somewhere near Sirius, the Dog Star.) Charlie, who moonlights as an actor and director of a theater group "Off-Off-Off Broadway . . . Newark," has the task of wising them up to the social graces, the personality in history, being young, making jokes, and so on.

Not surprisingly, the kids love Charlie, and the principal (William G. Schilling) doesn't. The principal wants the kids in durance vile, chained to facts, preparing for a kind of academic Olympics, not in a poem or at a prom. There are jokes about Einstein, Phil Donahue, William F. Buckley Jr., Marilyn Monroe, and "getting it on with Sara Lee." There is even a would-be punk (Brian Robbins) who objects to being in "a room full of freaks," but his mother "took a course in tough love, and it's either this or sleeping in the garage, like my father."

And there's even a Castro-Reagan joke. Charlie explains that there wouldn't have been a Cuban missile crisis if Castro's fastball had been good enough to get him to the major leagues. One of the kids objects that that's like saying if Reagan had been a better actor, there wouldn't be Star Wars. The look on Charlie's face at this connection-making is pure pedagogical hot flash; there is no need for him to speak, and Hesseman doesn't.

I'm not saying any of this will surprise your socks off, but there is plenty of room for maneuvering, and Hesseman is unpredictable enough to keep us guessing, and the kids have talent, and *Head of the Class*—really a spin less on *Room 222* and *Welcome Back, Kotter* than on *The Breakfast Club* and *Fame*—reminds us that there's a reason for teachers and that high school need not necessarily be obedience school.

Designing Women (MONDAYS; 9:30 P.M.; CBS) isn't exactly the second coming of Clare Booth Luce, although, personally, except in the lovely memoir by Wilfrid Sheed, I missed the point of the first coming of Clare Booth Luce. The women who design—Dixie Carter, Delta Burke, Jean Smart, and Annie Potts—are of an age

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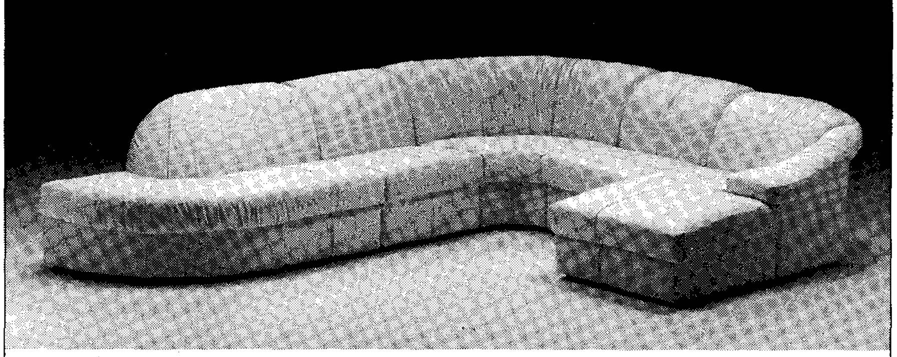

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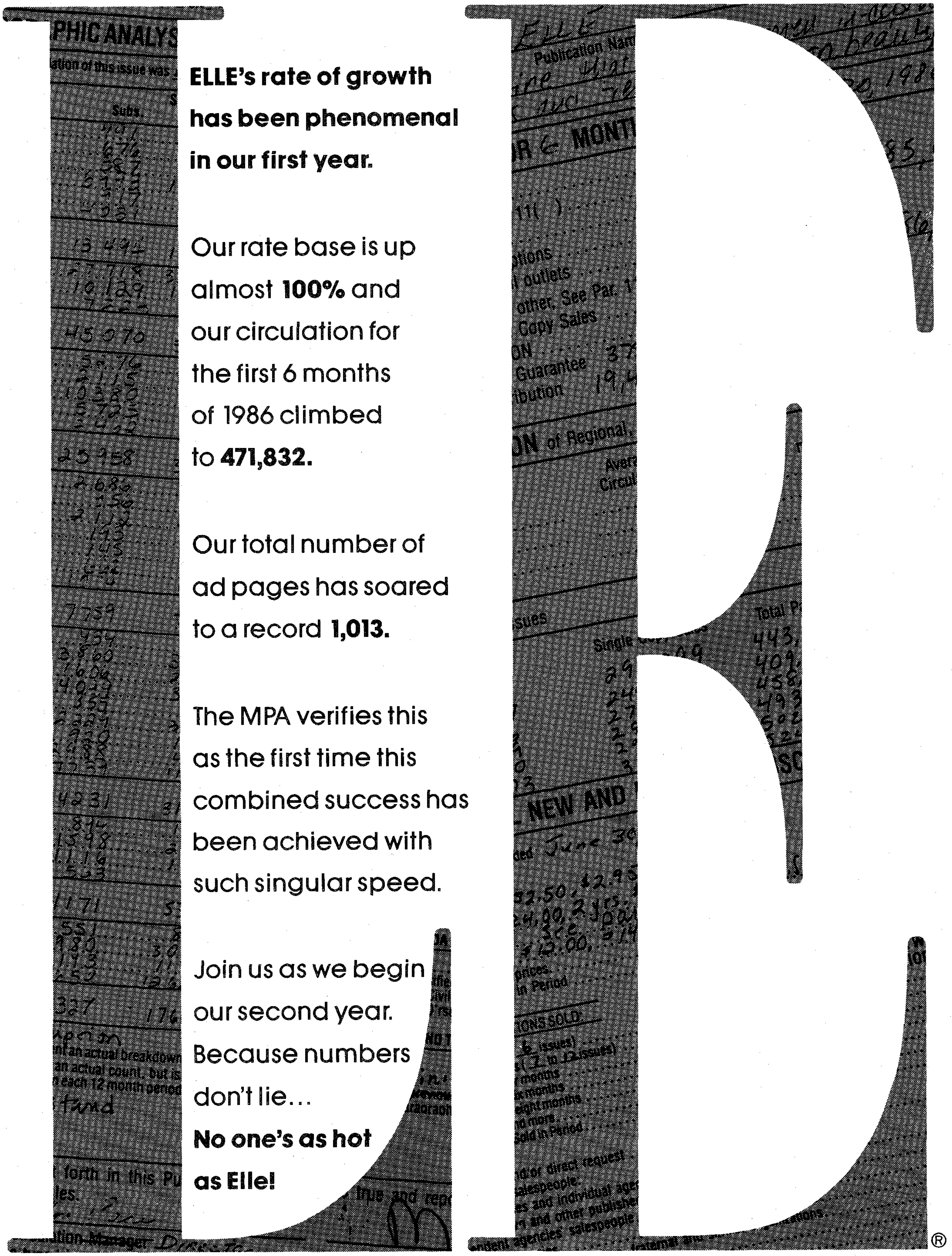

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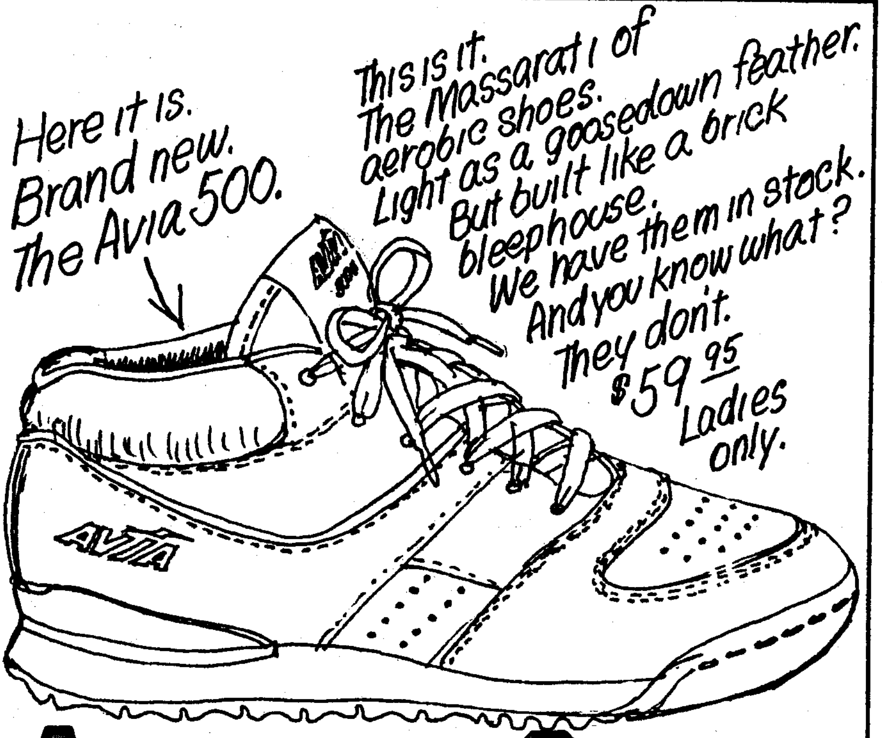
somewhere between *Kate & Allie* and *The Golden Girls*. They run a decorating business in Atlanta and seem to have nothing better to do than to talk about men. For instance, Dixie tells Delta, "If sex were fast food, there'd be an arch over your head," and Delta is fooling around with Annie's ex-husband, who is a gynecologist and who gives Delta a ring that, according to Annie, "must have set him back a couple of hysterectomies," and reference is made to "life-threatening breasts," and . . . but you get the idea if you want to.

Dixie so far hasn't had enough to do, and Delta has had too much. I found myself partial to Annie and Jean because they don't insist on being stars. Linda Bloodworth-Thomason, one of *Designing Women*'s principal writers, used to write for *M*A*S*H* and won a couple of Emmys at it, and so I'm willing to wait around to see if there will be any furniture under all this polish.

In brief: The Ellen Burstyn Show (SATURDAYS; 8:30 P.M.; ABC) has lots of furniture and not much polish, and this is amazing considering Burstyn's gifts as well as those of Elaine Stritch. Burstyn is supposed to be a writer in residence at a Baltimore college. The book she is writing is about a writer in residence at a college who can't get her book written because she is constantly interrupted by her mother (Stritch), her divorced daughter (Megan Mullally), and her five-year-old grandson (Jesse Tendler), not to mention puppies, and student writers who'd prefer to be rock stars. Hands wring and eyes roll and a coyote-like laugh track underlines semi-jokes that should never have seen the ink of a typewriter. (Mullally: "Mom, it's the eighties; you can't trust a man who doesn't lie a little." Burstyn: "I remember the days when you wouldn't lie with a man if you didn't trust a little.") So far: waste and void. . . . While we're all still waiting around for Lucy to return, I warn you again about **Alf** (Mondays; 8 P.M.; NBC). This alien life form that lands in the living room of a family of nincompoops is supposed to, according to a neighbor, look like "a cross between a kangaroo and an aardvark." He looks to me like the San Diego chicken after a visit to Chernobyl. The best that can be said for him is that he eats cats. . . . **Our House** (Sundays; 7 P.M.; NBC) is the only one of the new "multigenerational" family sitcoms not to turn the stomach. Never having known either of my own grandfathers, I'll settle for Wilford Brimley, who must suddenly accommodate his daughter-in-law, her three children, a basset hound, and rock music. Brimley grumbles his way into the heart, and Deidre Hall, as the daughter-in-law, is permitted to be almost complicated instead of merely cute. ■



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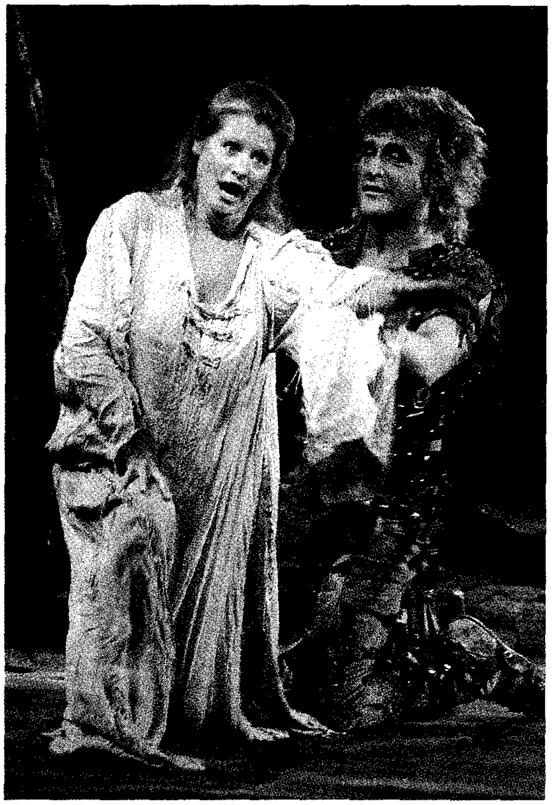

BROTHERLY LOVER: *Altmeyer and Hofmann at the Met.*

NO CONDUCTOR IN THE METROPOLITAN Opera's century-long history has been officially handed as much power and responsibility as James Levine, who this year becomes the company's artistic director in name as well as fact. That no doubt explains why the Met opened its season with a new production rather than a safe revival of a past triumph. An investiture demands ceremony, after all, and Levine presided over a big one: **Die Walküre,** the first installment in a three-year project to stage, record, and most likely videotape for posterity Wagner's complete *Ring* cycle.

In Europe, the opera house's greatest eras have always been identified with the conductors in charge of overall artistic matters, and I am sure Levine would have no objections if anyone cared to liken his Met regime to such legendary operatic reigns as Toscanini's at La Scala during the 1920s or Mahler's in Vienna at the turn of the century. And who knows—one day, perhaps, the comparison will be apt. Of course, Toscanini and Mahler could draw upon something very precious, an important ingredient unavailable to Levine or any other opera director nowadays: a stable and constantly present ensemble of fabulous singers. The cast of the Met's new *Die Walküre* vividly underscores that gaping lacuna. All these singers may travel about the world performing their roles in one major opera house after another, and some are even affecting stage personalities. But not one of them has a healthy, smoothly functioning voice that can adequately express the full musical and dramatic content of Wagner's scores.

Hildegard Behrens is Brünnhilde, sounding wan and bumpy in lyrical passages, tight and throttled when trying ineffectually to register a ringing climax. As Sieglinde, Jeannine Altmeyer is more secure, but her pressurized soprano gives the impression of shouting rather than singing, even in soft phrases. I can hear no positive vocal qualities at all in Peter Hofmann's worn, hoarse Siegmund, and Brigitte Fassbaender's once lovely mezzo-soprano has now deteriorated beyond recognition, judging from the way she tortures Fricka's music. There is still much beauty left in Simon Estes's voice, but it seems several sizes too small for Wotan, at least at the Met, and his work has little rhetorical weight, gravity, or expressive variety.

Since casts of this sort are presumably the best we can hope for, production values in Wagner opera have understandably become increasingly important as a way of deflecting attention from all the bad singing. Avant-garde *Rings* flourish in Europe these days, but the Met, to no one's surprise, has opted for a conservative, Romantic-styled interpretation by the same team that gave the company its much admired *Tannhäuser,* director Otto Schenk and set designer Günther Schneider-Siemssen. Many companies have recently claimed—falsely, as it turned out—that they were embarking on an old-fashioned, literal *Ring.* The Met may be the first that will actually succeed, judging from its new *Die Walküre.* In nearly every instance, Wagner's stage directions are scrupulously observed, whether the composer instructs the desperate Brünnhilde to clasp Wotan's knees or directs the door of Hunding's hut to burst open magically and reveal a moon-drenched spring night.

By taking this approach, Schenk returns the *Ring*'s symbols to the subconscious, where Wagner originally placed them, and presents *Die Walküre* as an intimate, realistic family tragedy—and often a deeply moving one, whenever the singers are willing and able to carry out the director's ideas. Read Wagner's set descriptions at the beginning of each act, and you will also have an accurate sense of Schneider-Siemssen's painterly designs, which fairly glow with the natural beauty and changeable climatic conditions of a mythical Nordic landscape. There are some miscalculations—the eight hopping Valkyries could not look more ludicrous if Anna Russell had staged their antics—but on a conceptual level at least, the Met's new *Ring* is well begun and should please all but the most doctrinaire Wagnerians.

There will be more to say about the overall effect of the production and, one hopes, happier reports about the vocal performances, as the cycle continues. A detailed assessment of Levine's work on the podium should also probably wait. Right now, the conductor's *Die Walküre* favors glaringly neon-lit instrumental textures and a nervous, overly excitable pace, characteristics that usually mellow into something much more positive as a new production settles into the repertory.

NO ONE ANY LONGER EXPECTS TODAY'S timid **New York Philharmonic** to annoy its subscribers with imaginative programming or healthy musical challenges. Even so, this season's opening "gala" benefit concert must have set new standards for comfy blandness: Itzhak Perlman performing three of the most hackneyed items from the virtuoso violinist's repertory (Ravel's *Tzigane,* Chausson's *Poème,* and Sarasate's *Carmen Fantasy*), followed by Tchaikovsky's played-to-

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death Symphony No. 5 conducted by Zubin Mehta, the orchestra's music director and presumably the man who dreams up these humdrum affairs. Since the concert's musical content was sufficiently innocuous to qualify as a *Live From Lincoln Center* telecast, I opted to watch at home, and was astonished, during an intermission interview, to hear Perlman himself sum it all up. Throwing a conspiratorial arm around Mehta, the violinist chattily confided, "To play with you is like playing with nobody."

Perlman, I suppose, was only trying to find the right words to compliment his old pal for providing him with such smoothed-out, deferentially unobtrusive accompaniments. Connoisseurs of Freudian slips may have a different interpretation. In any case, it was sad to see Perlman functioning once again in such a trivial context and refusing to stretch his formidable talents. From the look of things, he seems perfectly content to continue pursuing a comfortable, no-risk career that guarantees him enormous fees as he tours the world, playing the same war-horses over and over. Even programming a score as substantial as Bartók's Concerto No. 2, which he did in a return appearance with the Philharmonic later that week, is hardly a daring adventure, now that the piece is nearly 50 years old and in almost every violinist's repertory. Still, Perlman remains a fabulous fiddler whose music-making always sounds amazingly fresh, even in a work he may have performed thousands of times.

I wish the same could be said for Mehta, who almost invariably manages to make the symphonic staples sound stale. Tchaikovsky's Fifth and the Brahms First were the conductor's showpieces during the Philharmonic's opening week, and both scores received perfunctory readings that meandered about aimlessly before expiring in a sludge of glutinous orchestral textures. Nor did Mehta make any positive contributions to Perlman's solo vehicles. It may be gratifying for a self-absorbed virtuoso to have a nobody on the podium, but even a Sarasate trifle can benefit from sensitive and sophisticated instrumental support. To cap this depressing start to the Philharmonic's new season, Mehta conducted the world premiere of John Corigliano's *Fantasia on an Ostinato,* twelve minutes of empty glitz from a talented composer who one day may stop pandering razzmatazz long enough to write some real music.

IF VIRGIL THOMSON WERE TO REVIEW **Americans in Paris**, a seven-hour musical marathon held in Merkin Hall last week, he might repeat the words he used to describe a similar concert that took place in Paris 60 years ago: "The audience was distinguished. The performances were uniformly excellent. The program was impressive, though long and tiresome." I hasten to add, and perhaps Thomson would, too, that the program in Merkin was "tiresome" only in the sense that no reasonable person would want to hear over two dozen scores performed in succession, no matter how wonderful they all might be. In this case, though, indefatigable Francophiles might have been tempted to stay the course, either in the hall or by listening over WNYC-FM. The idea of the concert was to celebrate and explore the influence of early-twentieth-century Parisian composers on their young American colleagues, and the register of names was imposing: Debussy, D'Indy, Satie, Honegger, Auric, Poulenc, and Milhaud from France; Harris, Copland, Antheil, Piston, Chanler, Bowles, Thomson, and Rorem from America. The performers also were distinguished, including many of the city's busiest and best resident musicians.

It seems only fair to single out Thomson—after all, the whole shebang was put together in honor of his ninetieth birthday, coming up this November, and his music was generously represented: *Synthetic Waltzes* (1926), *The Plow That Broke the Plains* (1936), Flute Sonata (1943), excerpts from the opera *The Mother of Us All,* several songs, five brand-new musical portrait sketches of friends, and the *Sonata da Chiesa* (1926). Beyond that, the composer was on hand to provide his own puckish narration for Satie's *Sports et Divertissements,* a collection of twenty gnomic piano pieces played by Yvar Mikashoff. It was a delightful, touching meeting of two kindred spirits. Thomson once characterized Satie's music as being as simple, straightforward, and devastating as the comments of a child—an apt description for Thomson's own scores, which possess the same clarity, precision, and expressive honesty. Or, to quote another Thomson expert, Gertrude Stein: "He frosts his music with a thin layer of banal sounds to put people off, but what's underneath is very pure and special."

Nothing is more special in Thomson's catalogue than the *Sonata da Chiesa,* the last piece the 29-year-old composer submitted to his teacher, Nadia Boulanger, for her critical scrutiny—"my bang-up graduation piece in the dissonant neo-baroque style of the period," as he once portrayed the score. An irreverent romp for a spicy instrumental quintet (viola, clarinet, trumpet, horn, and trombone), "the work manifests a mind of great strength and originality," Thomson wrote slyly but accurately to a friend after the first Paris performance, in 1926. He added: "The public awaits (or ought to) with eagerness Mr. Thomson's next work." And so we do, as this treasurable composer's birthday celebrations continue during the season. ▬

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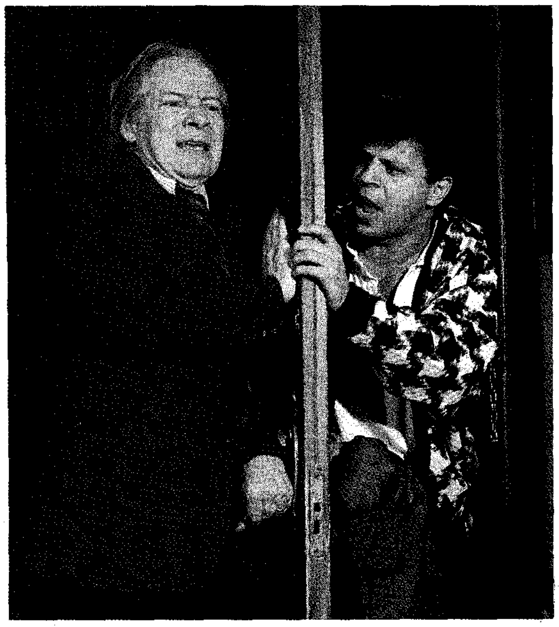
"...The Tennessee Williams in *Confessions* is resigned, reasonable; there are sapient reflections, but no surprises, no ambiguities..."



WRITER'S PAWNS: *Higgins, Stone in Circle Rep's* Fallen City.

AT ONE POINT IN **Confessions of a Nightingale,** the stage adaptation by Charlotte Chandler and Ray Stricklyn of Miss Chandler's interviews with Tennessee Williams, the playwright says, "If you write a character that isn't ambiguous, it's a false character, not a true one." In their monodrama—or mono-nondrama—the authors have rashly ignored their subject's advice and given us a Williams placidly sipping white wine as he holds forth to the audience, cast in the role of the invisible interlocutor, about life, work, friends, lovers, critics, etc., and serenely forgives everyone (with the exception of critics), himself included. Smiling benignly, he remarks, "If I had my life to live again, I'd make the same mistakes, only sooner."

This man is always resigned, reasonable, and more than reasonably content. His Key West house, which by most accounts was a mess, is tidy, even idyllic, as designed by Richard Lawrence and lighted by Natasha Katz. His white clothes (also by Lawrence) would grace any summer hotel, and there are no filthy, foul-smelling bulldogs, no hordes of friends, lovers, and leeches, no pills and hard liquor, no gloom and despair. There are many tart remarks and tickling anecdotes (though not much that readers of the two recent Williams biographies wouldn't already know), snappy formulations and sapient reflections, but there are no surprises. And no ambiguities.

It is pleasant to listen to Tennessee ruminate with style, spice, and playfulness. And yes, he does talk about bad reviews, failed plays, the sadness of getting old and having to pay for love. But it all comes out as mellow as the Key West sunset, as civilized as a gentleman's agreement with fate, so that life emerges genteelly amusing, discreetly laced with melancholy, its alcohol no more than 12 percent by volume. I daresay this is the only Williams one could get out of Miss Chandler's book, *The Ultimate Seduction,* and for a fireside chat minus the fireside it would be ample enough. But for a play, even a one-character play (dreadful genre!), it isn't. Especially if that character is the richly ambiguous Tennessee Williams.

If, however, you are willing to settle for this sanitized protagonist, and are not overfamiliar with these family reminiscences, literary anecdotes, witticisms, and maxims, you can pass an amiable hundred minutes here. The authors have organized their material with impressive skill, so that there is a kind of musical progression underlying the apparent free association, a rounded structure under the apparent rambling. And, doubtless, this sunny and generous Williams is true enough, although he's only a partial truth. There is nothing here as painful even as those words he wrote in a letter to Donald Windham as early as 1953 (just when, by the way, does the play take place?): "Too much of my own recent work has been 'on beat' and I know the difference.... When will or volition takes over where the mysterious animation should be and once was and somehow ceases to be."

There are, to be sure, contradictions. We hear about how humiliating poverty is, and also about how happy Williams was when young and poor. "Life is often better when it's boring, theater isn't," we are told; and also, "Want to know what loneliness is? It's not having someone to laugh with." So boredom is no laughing matter, yet often a good thing. But though such contradictions may be resolved—youth compensates for poverty, witty conversation for existential stagnancy—they do not, in any case, make up for the missing ambiguity, the absent dark side. The irony, for example, of Williams's bitter, groundless, never patched up quarrel with his devoted agent, protector, surrogate mother, after whom the theater housing *Confessions of a Nightingale* is named—Audrey Wood. What we get may be confession enough for a nightingale, but not for a human being.

Ray Stricklyn, knowingly guided by the director, John Tillinger, does a fine job as Williams. The accent may waver a bit, but all those small mannerisms, tics, idiosyncratic intonations, hesitancies, shifts of mood are fraught with authenticity. This is how a man fiddles with his hair or tosses his torso about a large rattan chair. This is the way a writer contracts and stretches inside his utterances, how he rummages in the pauses between them. This is what feeling and thinking one's words looks like; even that bit of pacing about is the objective correlative of a thought process. Too bad, though, that Stricklyn doesn't look like Williams. Tennessee's face was to the theatrical landscape what Fujiyama is to that of Japan. Can you imagine Mt. Fuji played by Mont Blanc?

I'M AT A LOSS ABOUT HOW TO DISCUSS the offering of this week's other Williams, Bryan: the two-character drama **In This Fallen City.** I can tell you that Paul Forrest, a young man, enters the small house of an old man, Abner Abelson, "in a run-down neighborhood in an American city." I can tell you that Abner, a recent widower, has, advertently or inadvertently, surrendered a sixteen-year-old boy cowering inside his door at night to a pursuing gang of youths, who killed him. And that because the boy was Hispanic, and because Abner refuses to testify at the trial (are there no such things as subpoenas?), he has become the butt of a smear campaign, a boycott, and other harassment. I can also tell you that Paul

Photograph by Carol Rosegg/Martha Swope Associates.

has special reasons for wanting to get at Abner.

But if I tell you more, I'll spoil that plethora of surprises on which the play is all too dependent, I'll get involved in so many coincidences and convolutions as to exhaust both my space and myself, and I'll come up squarely against your justified disbelief. So what can I tell you about *In This Fallen City*? That there are bits of thoughtfulness and wit in it, even if they're insufficient; that behind the contrivances one nevertheless senses a mind and a sensibility of interest; that the play, unlike so many nowadays, is about something, even if its unwieldy formulation leaves us whelmed in implausibilities. Yes, our police force and courts of justice can no longer cope with our criminality; yes, darkness threatens to engulf us; and yes, there are glints of goodness and nobility here and there to confuse the issue. But no, this is not the way to dramatize and convey that.

Far too much here is precious and smacking of device—pat or improbable or inconsistent. Both characters are patently pawns in the author's game, which changes from chess to checkers to cribbage. Now it's farce, now surrealism; now thriller, now would-be high tragedy. The dialogue is not without its graces, and the characters are not without their quirky resonance. But a great sense of excogitation hangs over the whole thing: David Potts's set, Jennifer von Mayrhauser's costumes, and Dennis Parichy's lights are more believable than the writing. Marshall W. Mason's direction is finely textured and resourceful, and Danton Stone (Paul) and especially Michael Higgins (Abner) do much to humanize the author's conceits; yet contrivance will out.

EVEN SO, *In This Fallen City* IS NOT nearly so fallen as **The Return of Pinocchio,** by Richard Nelson, a play of enormous presumptions and almost unrelieved vacuity. As Nelson would have it, Pinocchio, the former puppet and American movie star, has served as a GI in World War II and now returns to his native village. Here, in a series of short scenes to which Nelson appends such supererogatory surtitles as AMERICAN CIGARETTES and SIZZLING STEAK, the young man discovers that the Italians are as corrupted by poverty and hunger as the Americans by success and affluence. Buffeted between confiding naïveté and sobering disenchantment, between victimization and revenge, Pinocchio finally returns to America and its own peculiar amorality.

The schema of this highly schematic play is derived from Dürrenmatt's *The Visit*. In both, a not-so-innocent innocent finds out in quick confrontations more and more horrors about his fellow townsmen; in both, some form of evil triumphs over another, there being no good anywhere. But whereas Dürrenmatt's fable is (in the original, if not in Maurice Valency's adaptation) bizarre, witty, and terrifyingly inexorable, Nelson's concoction is uniformly prosaic, witless, and predictable. The only exception is a scene in which the hero, while mopping a floor by way of payment for a meal, tells a rapt girl how anyone can become a millionaire in America. Still, what to make of a play in whose first scene a woman buries her aborted baby with a toy spade, and in one of whose last, another woman actually uses the same implement to abort her fetus? And in which a character does nothing but stand at the railway station handing out that versatile gadget?

What makes the Double Image Theatre production even more depressing is the rudimentary direction of Max Mayer, the not quite intentionally seedy scenery of Kate Edmunds, and acting that, with the partial exception of Marcell Rosenblatt's, ranges from poor to unspeakable. It might be added that no one, least of all the author, has any feeling for Italianness. ■

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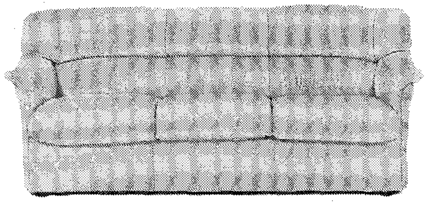

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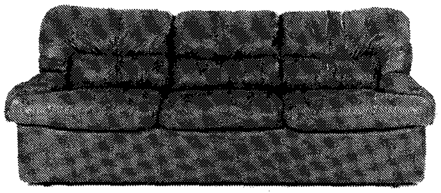

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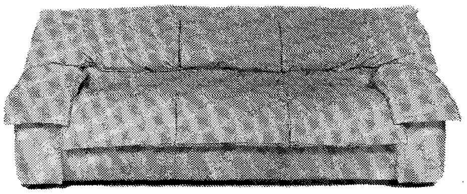

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A WINE OF A CERTAIN AGE

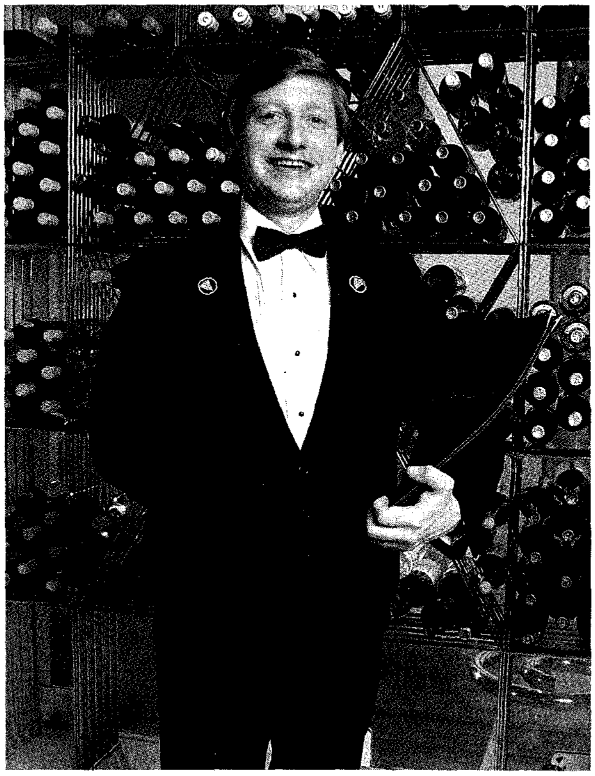
"...At several restaurants around town, it's possible to enjoy fine old bottles at comparatively reasonable prices..."

ABOUT TWENTY YEARS AGO, THE NEW owners of one of the top midtown hotels—which also had a very fashionable restaurant—were persuaded by their accountants to get rid of all the older wines in the cellar, on the assumption that they were worthless. The decision was made to use up those bottles by serving them anonymously as the carafe wine. As it happens, a number of oenophiles soon heard about this policy and, by exchanging a few words with the headwaiter before sitting down, were able to enjoy such bottles as Haut Brion 1953 and Mouton Rothschild 1949 for $5 each.

Under normal circumstances, however, restaurants are not generally viewed as the best place to drink older wines, which tend to be very expensive indeed. Nevertheless, there are a few establishments that offer such bottles—say, 1971 and older—at attractive prices. Among the good values I discovered are Gruaud-Larose 1971 at $25, Mouton Rothschild 1971 at $99, Léoville Las Cases 1970 at $85, Ducru-Beaucaillou 1966 at $89, Cos d'Estournel 1947 at $200, and a magnum of Talbot 1929 at $400. Restaurants where such older wines are still available include Windows on the World, Sparks Steak House, Laurent, the Post House, and Smith & Wollensky; there are also some interesting old bottles to be found on the lists at Aurora, Maxim's, and Le Cirque.

One problem with ordering old wines in restaurants, apart from the cost, is the service. Old red wines almost always contain bitter-tasting sediment that is also unattractive in the glass; therefore, they must be decanted to separate the wine from its deposit. Pouring directly from the bottle, no matter how carefully, will invariably cause sediment to appear by the third or fourth glass, the result of tipping the bottle back and forth. (The trick to decanting, of course, is to pour out the wine in one continuous motion, so as not to disturb the sediment.) If an old, expensive wine is served directly from the bottle or poorly decanted, you're not getting your money's worth.

Another problem with ordering old wines is that they may be faded, or even spoiled. At some restaurants, the policy is that older wines are served at the customer's risk. One thing to look for, then, apart from the way the bottle is handled, is the ullage, or amount of space between the cork and the wine. The greater the air space, the greater the risk.



LISTFUL THINKING: *Barry Mills at Windows on the World.*

These considerations aside, it's possible to enjoy some fine old wines at comparatively reasonable prices. And when you remember that many restaurants routinely charge $150 to $180 for a bottle of 1978 or 1981 Lafite-Rothschild or Latour, all far from ready to drink, and $60 to $85 for recent vintages of such wines as Ducru-Beaucaillou and Léoville Las Cases, paying the same or even less for wines that are actually mature is, in the context, a bargain. The selections below are all from good vintages, and they represent some of the best values on each restaurant's list.

A good place to begin a search for older vintages is **Windows on the World** (One World Trade Center), whose list includes more than 800 selections, with particular emphasis on red wines from Bordeaux and California. Interesting Bordeaux choices from the 1971 vintage include Gruaud-Larose ($25), Grand-Puy-Lacoste ($35), and Latour ($90), and the list contains such 1961s as Giscours ($80), Léoville Poyferré ($125), and Domaine de Chevalier ($130). Among the even more mature bottles are Margaux 1955 ($175), Latour 1953 ($195) and 1949 ($450), and Clos Fourtet 1945 ($240). There's a Barolo Riserva 1970 ($17) from Northern Italy, and the bottles from California, where ten-year-old wines are considered venerable, include such Cabernet Sauvignons as Chappellet 1975 ($35), Ridge York Creek 1976 ($26), and Robert Mondavi Reserve 1975 ($55). And if you want to finish up with a glass or two of honeyed Sauternes, cellar-master Barry Mills can locate a Guiraud 1976 ($28) or a Suduiraut 1971 ($30).

Another remarkable wine list can be found at **Sparks Steak House** (210 East 46th Street), where co-proprietor Pat Cetta has put together more than 300 selections. Unlike restaurants that have extensive lists but only two bottles of each wine—as Cetta says, "one to show and one to go"—Sparks is likely to have 50 to 200 bottles each of older wines. Among Cetta's own favorites are Croizet-Bages 1970 ($55), the Cabernet Sauvignon 1974 Vintage Selection of Charles Krug ($34), and the Barbaresco 1961 of Gaja ($85). Other attractive selections include such 1971s as Mouton Rothschild ($99) and Pichon-Lalande ($59), and from 1970, Gruaud-Larose ($59) and Ducru-Beaucaillou ($75). An imperial (the equivalent of eight bottles) of Lafite-Rothschild 1971 ($600) is available for parties of twelve or more—and if you want to throw a really *big* party, Cetta has eighteen imperials left. Older wines include Latour 1966 ($185), Lafite-Rothschild 1966 ($280 a magnum), and Léoville Las Cases 1961 ($155). The selection of Italian and California wines is extensive at Sparks, and

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Singer-pianist Michael Feinstein comes to the new Ritz Terrace to celebrate its opening, after playing to a standing-room-only audience at New York's Algonquin Hotel and fresh from an exclusive engagement at the Ritz Hotel in London.

Don't miss the Washington debut of singer-pianist Michael Feinstein, protege of the late Ira Gershwin, now at the Ritz Terrace.

Performances at 8:30 and 10:30 nightly Tuesday through Saturday. Minimum charge. Reservations Required. Call (202) 293-2100 ext. 2760. Light menu available during performances. Valet parking.

THE RITZ-CARLTON
Home of the Jockey Club
2100 Massachusetts Avenue, N.W.
Washington, D.C. 20008
(800) 424-8008

older bottles include Gattinara Monsecco 1958 ($53) and two Cabernets from the Napa Valley, Sterling Reserve 1975 ($95 a magnum) and Beaulieu Vineyard Georges de Latour 1974 ($62).

Laurent Losa opened **Laurent** (111 East 56th Street) in 1951 and began acquiring wines for his 60,000-bottle cellar when older vintages were still readily available. The first page of Laurent's heavy, leatherbound list notes that there are nearly 200 wines for $20 or less, but it is the older wines that will intrigue the oenophile. These include Mouton Rothschild 1966 ($185), Haut Brion 1961 ($300), Léoville Las Cases 1953 ($275), Lynch Bages 1952 ($185), two rare wines from the forties—Latour 1949 ($300) and Cos d'Estournel 1947 ($200)—and Ducru-Beaucaillou 1929 ($500). The red Burgundies include a Romanée-Saint-Vivant 1949 of Marey-Monge ($220) and a Musigny 1937 of Vogüé ($275).

Alan Stillman, the proprietor of the **Post House** (28 East 63rd Street) and **Smith & Wollensky** (201 East 49th Street), among other restaurants, began buying older Bordeaux about eight years ago and has now completed a new cellar at Smith & Wollensky that holds about 25,000 bottles. The lists of the two restaurants, which are similar, offer about 60 California Cabernets plus several vintages each of Robert Mondavi Reserve and Beaulieu Vineyard Georges de Latour. The older Bordeaux, many of which are also available in magnums and double magnums, include Latour 1970 ($125) and 1966 ($195) and such other 1966s as Ducru-Beaucaillou ($89) and Léoville Las Cases ($95). Examples from the classic, slow-maturing 1961 vintage are Talbot ($150) and Latour ($375), and Pichon-Longueville 1953 ($145) is also available.

In addition to its excellent selection of moderately priced wines, **Aurora** (60 East 49th Street) has a special page of older bottles. These include Léoville Las Cases 1970 ($85), La Lagune 1966 ($110), and a couple of 1961s, Léoville Poyferré and Lynch Bages ($175 each).

Apparently, most of the people who go to **Maxim's** (680 Madison Avenue, at 61st Street) order champagne. Nevertheless, the list includes such interesting and attractively priced older wines as Margaux 1967 ($65), Calon-Ségur 1949 ($105), and Talbot 1929 ($400 a magnum).

You say you want something *really* old? Well, at **Le Cirque** (58 East 65th Street) you can find Léoville Las Cases 1893 for $550 and Gruaud-Larose 1865 for $1,075. Or, if you've had a bad day in the market and want to choose a somewhat more modest beverage, there's a Margaux 1953 ($350) and a Beychevelle 1945 ($280).

On second thought, waiter, just bring me a glass of the house wine. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

GOLD IS GOOD

THESE TWO STORES ARE OFFERING GOLD jewelry at very low prices. For example: 14K-gold 16-in. "sparkle" chains, were $24.99, now $13.99; 14K-gold 4-mm.-ball stud earrings, were $12, now $7.50; fresh-water-pearl-and-14K-gold-ball bracelets, were $15.99, now $7.99; men's 14K-gold 18-in. "herringbone" chains, were $129.99, now $69.99; 14K-gold 18-in. rope chains, were $139.99, now $89.99; large selection of 14K-gold rings, now 20 percent off. A.E. accepted; no checks; exchanges possible. *Deechris International Jewelry, 977 Ave. of the Americas, near 36th St. (736-4270), Mon.–Fri. 8:30 a.m.–6 p.m.; 984 Old Country Rd., Westbury, L.I. (516-333-9757), Tues.–Sat. 11 a.m.–6 p.m.; through 10/10.*

A WEEK IN LONDON

GO TO LONDON FOR AN EIGHT-DAY, SIX-night vacation for only $599 per person, double occupancy (plus $3 departure tax and $5 Customs tax). Price includes round-trip airfare on scheduled British Airways flights, six nights at the Regent Palace Hotel, in Piccadilly (or, for $90 more per person, at the Tavistock Hotel, near the British Museum), round-trip transfers between Heathrow Airport and Paddington or Victoria Stations, two theater tickets per person (your choice), seven-day Explore Pass for free travel on the Underground and buses, Continental breakfast daily, "Countdown" discount booklet, and entry into British Airways "Go For It America" sweepstakes. Package rates apply only to midweek daily departures through October 31. For midweek departures from November 1 through December 11 and December 25 through March 31, 1987, add $60. Checks accepted; A.E., M.C., V. accepted for up to $476. *Joli Tours, 119 West 57th St., New York, N.Y. 10019 (541-5654); Mon.–Fri. 9 a.m.–5 p.m.*

ARF

OCTOBER IS ADOPT-A-DOG MONTH AT THE nonprofit Humane Society of New York Clinic and Adoption Center. There are many animals here in need of a home, and each dog or puppy adopted will open up cage space for another homeless one. Adoption costs are $40 for a puppy, $45 for a male dog, and $50 for a female dog. All who adopt in October will receive free: advice on care, an adoption kit with dog-care booklets and food samples, and veterinary attention for the first three weeks of ownership. Also, the society, which requires that all adopted pets be spayed or neutered, is offering 15 percent off on these services throughout October. Spaying: under 25 lbs., was $35, now $29.75; 25–45 lbs., was $50, now $42.50; 45–60 lbs., was $60, now $51; over 60 lbs., was $70, now $59.50 (for dogs pregnant or in heat, add $10). Neutering: under 35 lbs., was $20, now $17; over 35 lbs., was $40, now $34. A.E., M.C., V. accepted; no checks. *The Humane Society of New York, 306 East 59th St. (752-4840); Mon. and Thurs. 10 a.m.–6 p.m., Tues., Wed., and Fri. till 5 p.m., and Sat. till 4 p.m.; through 10/31.*

COUNTRY FLOORS

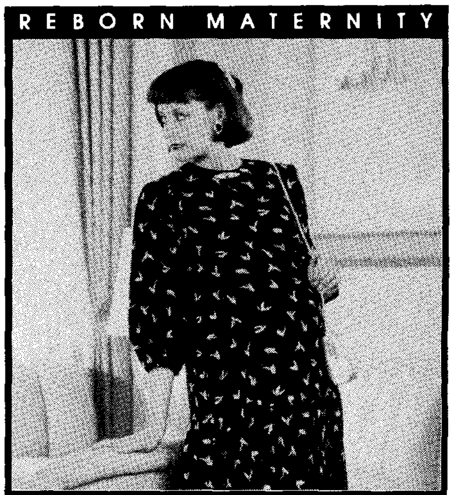
THOS. K. WOODARD IS ONCE AGAIN HAVing a sale on odd-size remnants of Woodard Weave hand-dyed and -woven cotton country-style rugs (for example 5 by 6 ft. and 8 by 9 ft.). Included are ends of rolls, discontinued designs and colors, and a few one-of-a-kind rug samples. These well-made rugs, usually $10 a sq. ft., are now $4–$6 a sq. ft. Delivery arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *Thos. K. Woodard, 835 Madison Ave., near 69th St., second floor (988-2906); Mon.–Sat. 11 a.m.–6 p.m.; while stock lasts.*

WELL FURNISHED

THIS TWO-FLOOR FURNITURE-CLEARANCE center will be closing, and is reducing its already low prices by 10 percent. Included are one- and few-of-a-kind traditional and contemporary designs for every room in the house. For example: set of hand-decorated Chinese-lacquer chairs, including four side chairs and two armchairs, list $3,775, here $1,575, now $1,417; Carsons three-piece sectional seating units, list $3,950, here $2,895, now $1,795; olive-finish ash-burl Bernhardt bedroom set with mirrored canopy bed, triple dresser with mirror, two nightstands, and large armoire, list $8,475, here $4,375, now $3,937; White Furniture Company nine-piece dining-room set, list $8,995, here $4,995, now $4,495. A wide selection of sofa beds includes Sealy of Connecticut sofa beds with Posturepedic mattresses, list $799–$1,499, here $499–$699, now $449–$629. One- to four-piece wall units include: slim Formica-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

REBORN MATERNITY



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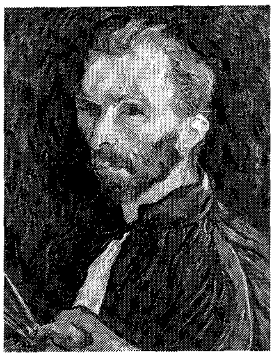

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TELETRON. Telephone reservation system always open. Charge tickets to MasterCard, VISA or American Express. Orders must be placed at least 10 days in advance to allow for mailing. To charge tickets by phone call (212) 947-5850; (201) 343-4200; (609) 344-1770; (215) 627-0532; (914) 681-0365; (516) 794-2560; (800) 922-2030 (Connecticut & Albany, NY); (800) 233-4050 (Virginia, Washington, D.C. & North Carolina).
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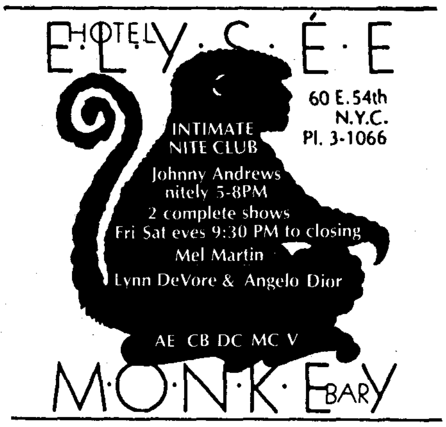

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and-glass curio cabinet, list $575, here $195, now $175; four-bay black unit with shelves and glass doors, list $6,325, here $2,975, now $2,677. Bernhardt Shibui carved mahogany-and-oak Oriental-style furniture includes: armoire, list $2,695, here $1,375, now $1,237; large two-piece china cabinet, list $3,975, here $1,975, now $1,777; buffet, list $1,875, here $975, now $877. Wide selection of upholstered sofas and love seats, list $795–$1,795, here $295–$695, now $265–$625; occasional and cocktail tables, list $250–$750, here $99–$375, now $89–$337. Furniture in imported or domestic leather includes: chairs, list $795–$1,495, here $395–$895, now $355–$805; sofas, list $1,195–$1,995, here $795–$1,495, now $715–$1,345; love seats, list $1,295, here $895, now $805; and more. All merchandise subject to prior sale. Everything sold as is. No lay-aways. Cash, certified check, or money order only; all sales final. *Status Designer Furniture Clearance Center, 653 Eleventh Ave., near 48th St., third and fourth floors (582-8627); Mon.–Sat. 10 a.m.–4:30 p.m. and Sun. 11 a.m.–4:30 p.m.; through 10/10.*

TOOLS OF THE TRADE

HERE ARE REDUCTIONS ON OVER 200 items for home or office. The selection includes: black or tan steel letter-size two-drawer file cabinets with lock, were $59.50, now $46.95 (in white, were $65, now $51.95); 20-by-54-in. Formica desk tops, here $27.95 (free delivery of file cabinets and desk tops within a ten-block radius; elsewhere in Manhattan, delivery is $8); Oxford bright-colored letter-size hanging file folders with tabs, were $14.55 a box of 25, now $9.95; pink telephone-message pads, were $3.95 a doz., now $1.99; black, red, or blue three-hole letter-size ring binders, 1-in. capacity, were $3.49, now $1.99; tab indexes for binders, were $1 for five, now 69 cents; 11-by-14⅞-in. computer-sheet binders, were $5.10, now $2.95; letter-size file folders, were $10.60 a box of 100, now $5.99; swing-arm clamp-on lamps, were $29.95, now $19.95; four-outlet surge protectors (for computers), were $36.35, now $23.95; Maxell 5¼-in. DS DD floppy disks, were $27.50 a box of ten, now $14.90; Texas Instruments #5045 twelve-digit portable office calculators with display and two-color ink, were $80, now $64.90; letter-size white photocopy paper, was $6.75 a ream, now $4.39; 9½-by-11-in. computer sheets, were $38.95 a 2,700-piece carton, now $26.99; 11-by-14⅞-in. computer sheets, were $55.35 a 2,700-piece carton, now $38.75; and much more. A.E., M.C., V., checks accepted; all sales final. *Grolan Standard Stationers, Inc., 1800 Broadway, near 57th St. (247-2676); Mon.–Fri. 8:45 a.m.–5:45 p.m.; through 10/31.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 1

93
MOVIES

103
THEATER

107
ART

111
MUSIC & DANCE

114
RESTAURANTS

122
OTHER EVENTS

124
NIGHTLIFE

126
RADIO

127
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Oct. 7: *Nineteen Nineteen.* #2—*Alien.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Oct. 1: *Easy Money; Caddyshack.* Oct. 2: *The Dead Zone; The Brood.* Oct. 3–4: *Last Year at Marienbad; Hiroshima, Mon Amour.* Oct. 5: *The Clowns; The King's Jester.* Oct. 6–9: *Children of Paradise.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Oct. 2: *Friday the 13th, Part VI: Jason Lives; Born American.* Beg. Oct. 3: *Armed Response.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Sherman's March.* #2—*Private Practices: The Story of a Sex Surrogate.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—Thru Oct. 2: *No Surrender.* Beg. Oct. 3: *Blue Velvet.* #2—*Stand By Me.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *The Fly.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*Next Summer.* #2—Thru Oct. 2: *The Gods Must Be Crazy.* Beg. Oct. 3: *'night, Mother.* #3—Thru Oct. 2: *Back to School.* Opening Oct. 3: *Playing for Keeps.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Oct. 1: *This Gun for Hire; The Glass Key.* Oct. 2: *The Man on the Flying Trapeze; International House.* Oct. 3–4: *Casablanca; The Maltese Falcon* (1941). Oct. 5: *La Dolce Vita.* Oct. 6: *Miracle in Milan; Yesterday, Today and Tomorrow.* Oct. 7: *The Man With the Golden Arm; The Detective* (1968).

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Oct. 1–2: *Eboli.* Oct. 3–4: *The Tall Blond Man With One Black Shoe; Dear Inspector.* Oct. 5–7: *The Mystery of Kaspar Hauser; Coup de Grace.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Mona Lisa.* #2—*A Man and a Woman: 20 Years Later.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*The Lightship.* #2 & #3—*She's Gotta Have It.* #4—*My American Cousin.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Ruthless People.* #2—*Heartburn.* #3—Thru Oct. 2: *Nothing in Common.* Opening Oct. 3: *Tough Guys.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Aliens.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Oct. 2: *Blue Velvet.* Beg. Oct. 3: *Stand By Me.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. Thru Oct. 2: *Stand By Me.* Opening Oct. 3: *Tough Guys.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*The Men's Club.* #2—*Foreign Body.* #3—*"Crocodile" Dundee.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*The Lightship.* #2—*Avenging Force.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *"Crocodile" Dundee.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Vasectomy, a Delicate Matter.* #2—Thru Oct. 2: *Shanghai Surprise.* Opening Oct. 3: *Playing for Keeps.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Manhunter.* #2—*The Fly.* #3—*Extremities.* #4—*Short Circuit.* #5—*The Men's Club.* #6—*Back to School.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Ruthless People.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Running Scared.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *The Karate Kid Part II.* **EMBASSY 3**—*Heartburn.* **EMBASSY 4**—*Nothing in Common.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It.* #2—*Aliens.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Ferris Bueller's Day Off; The Great Mouse Detective.* Closed Sept. 30, Oct. 2 (eve.) & 6–7.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Women's Prison Massacre.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.*

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MOVIES

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Tough Guys Festival: Oct. 1: *Detective Story; The Crimson Pirate.* Opening Oct. 3: *Tough Guys.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Back to School.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Men's Club.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Partisans of Vilna.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Stand By Me.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Aliens.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Oct. 2: *Heartburn.* Opening Oct. 3: *Round Midnight.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Mona Lisa.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Oct. 2: *Ruthless People.* Opening Oct. 3: *Tough Guys.* #2—*The Lightship.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Blue Velvet.* **CORONET—***That's Life!*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Caravaggio.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Otello.* **CINEMA II—**753-0774. *Down by Law.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Foreign Body.* #2—832-2720. *Nothing in Common.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Shanghai Surprise.* #2—*Stand By Me.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Twist and Shout.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru Oct. 2: *'night, Mother.* Opening Oct. 3: *Children of a Lesser God.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Last Resort.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Lightship.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Aliens.* Opening Oct. 3: *Playing for Keeps.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Ruthless People.* #2—*She's Gotta Have It.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Thru Oct. 2: *Heartburn.* Opening Oct. 3: *Children of a Lesser God.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Summer.* #2 & #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Oct. 2: *She's Gotta Have It.* Opening Oct. 3: *Menage.* #2—*Down by Law.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Nov. 15: The Private Eye. Sept. 30–Oct. 1: *Charlie Chan in Egypt; Mr. Moto Takes a Vacation; Sleepers West.* Oct. 2–4: *Gaslight* (1944); *Dial M for Murder.* Oct. 5–6: *Father Brown, Detective; Murder Most Foul.* Oct. 7–8: *The Long Goodbye; Hammett.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Nothing in Common.*

35. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*The Lightship.* #3—*The Men's Club.* #4—*The Name of the Rose.* #5—*Foreign Body.* #6—*Where the River Runs Black.*

86. THALIA—95th St. W. of B'way. 222-3370. Oct. 1: *The Home and the World; The World of Apu.* Oct. 2: *The Last Detail; The Fortune.* Oct. 3–4: *Fool for Love; Days of Heaven.* Oct. 5: *The Bicycle Thief; The White Line.* Oct. 6: *North by Northwest; Blackmail.* Oct. 7: *Plenty; The French Lieutenant's Woman.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*She's Gotta Have It.* #2—*Mona Lisa.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Lost Horizon* (1937). #2—*Nothing in Common.* #3—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Heartburn.* #4—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Ruthless People.*

89. NOVA—B'way nr. 147th St. 862-5728. Thru Oct. 2: *Friday the 13th, Part VI: Jason Lives.* Beg. Oct. 3: *Armed Response.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* #2—Thru Oct. 2: *Avenging Force; Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.–Sun. at 10:30 a.m.; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed., Fri.–Sun. at 4:30; *The Dream Is Alive:* Mon.–Fri. at 10:30 a.m. & 2:30, Sat.–Sun. at 12:30 & 2:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: *On the Wing, Nomads of the Deep,* and *Skyward:* Fri.–Sat. at 6 & 7:30.

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; members, students, and senior citizens $4. Looking Back: The Chinese Cultural Revolution. Oct. 3 at 7: *If I Were for Real* (Taiwan, 1980), dir. Wang T'ung.

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. 860-6868. Adm. $15; members $12. Directors With a Vision: film and lecture series with Donald Albrecht. Oct. 4 at 6:15: Architecture as Metaphor: *North by Northwest* (1959), dir. Alfred Hitchcock, with Cary Grant and Eva Marie Saint, and *Saboteur* (1942), dir. Hitchcock.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Cinéma du Réel Festival: Oct. 6–8 & 10. Oct. 6 at 1 & 8:45: *Premiers mètres* (France, 1985) by Pierre Oscar Levy, and *Juliette du côté des hommes* (France, 1981, in French with no subtitles) by Claudine Bories; at 3 & 6:30: *Lettre à Freddy Buache* (Switzerland, 1981, in French with no subtitles) by Jean-Luc Godard, and *Il était une fois la télé* (France, 1985, in French with no subtitles) by Marie-Claude Treilhou. Oct. 7 at 12:30: *Ce n'est pas tous les jours fête* (France-Greece, 1980) by Colette Piault; at 3: *Le Chant des fous* (France-India, 1979) by Georges Luneau; 6:30: *Quelque chose de l'arbre, du fleuve, et du cri du peuple* (France-Brazil, 1980) by Patrice Chagnard; 8:45: *Le Chemin des Indiens morts* (France-Venezuela, 1982) by Michel Perrin and Jean Artaud.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.–Sun noon–3, Tue. 5–6, continuous: Commercial Photography by Artists: *The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: A Wider Perspective: Thru Nov. 9: Tue.–Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members, senior citizens, and students $4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Oct. 3 at 7:30: *Late Autumn* (Japan, 1960).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, Oct. 1–Nov. 1, Tue.–Sat. at 1: *The Kipling Trilogy* (1984–85), *You Taste American* (1986), and *Moscow Does Not Believe in Queers* (1986) by John Greyson; 2:45: *My Father Sold Studebakers* (1982) and *My Mother Married Wilbur Stump* (1985) by Skip Sweeney; 3:45: *Hotel—Tapes* (1985) by Michael Klier; at 5: Tapes by request (by appointment).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru Oct. 11: Tue.–Sat. at 12:15, Thu. at 5:

1952 Subway Series: New York Yankees vs. Brooklyn Dodgers; Games 6 and 7 alternate daily. Thru Nov. 22: The Metropolitan Opera: The Television and Radio Legacy; Oct. 1 at 5:30 (adm. $5; members $4): Seminar on Metropolitan Opera broadcasts.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Oct. 2 at 2:30 & 6: A History of Camera Movement: *His Girl Friday* (1940), dir. Howard Hawks, cinematography by Joseph Walker. Oct. 3–6: The Quay Brothers' Animation. Oct. 3 at 2:30: Program 1: *Nocturna Artificialia* (1979), *A Fratricide* (1982), *Janacek: Intimate Excursions* (1984), and *The Cabinet of Jan Svankmajer* (1984); at 6: Program 2: *Igor Stravinsky: The Paris Years* (1984), *The Epic of Gilgamesh* (1985), and *Street of Crocodiles* (1986). Oct. 4 at 2: Konnick Studios, Art Documentaries: *Punch and Judy* (1980) and *The Eternal Day of Michel De Ghelderode* (1982), both by Keith Griffiths and the Quay Brothers; at 5: (See Oct. 3 at 2:30). Oct. 6 at 2:30: (See Oct. 3 at 6); at 6: (See Oct. 4 at 2). **Titus Theater 2:** Oct. 3–31: Thomas H. Ince, American Filmmaker. Oct. 3 at 3: Ince as Actor: *His New Lid* (1910), dir. Frank Powell; Ince as Director, 1910–12: *The Lighthouse Keeper,* with Mary Pickford, *The Forged Dispatch,* and *'Tween Two Loves,* with Pickford; from 1912, with Francis Ford: *War on the Plains* (fragment), *The Indian Massacre, Blazing the Trail,* and *The Post Telegrapher* (fragment); 6:30: Ince as Director, from 1912, with Francis Ford: *The Lieutenant's Last Fight, Custer's Last Fight, The Invaders, The Struggle, The Empty Water Keg,* and *Vengeance of Fate.* Oct. 4 at 2:30: Ince as Producer: Short Films, 1912–13: *The Army Surgeon* (fragment) and *The Favorite Son*, dir. Francis Ford; *The Drummer of the 8th* and *Silent Heroes,* dir. Jay Hunt; and *A Child of War,* dir. Raymond B. West; 5:30: Ince as Producer: *The Golden Trail* (1915), dir. and with Richard Stanton, and *The Bargain* (1914), dir. Reginald Barker. Oct. 5 at 2:30: (See Oct. 3 at 6:30); 5:30: (See Oct. 3 at 3). Oct. 6 at 3: (See Oct. 4 at 5:30); 6:30: (See Oct. 4 at 2:30). Oct. 7 at 3: Ince as Producer: *The Last of the Line* (1914), dir. Jay Hunt, and *The Wrath of the Gods* (1914), dir. Reginald Barker; 6:30: Ince as Producer: *The Cup of Life* (1915), dir. Raymond B. West.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Oct. 1 at 8: *James Joyce's Women* (U.S.-Ireland, 1983), dir. Michel Pearce, with Fionnula Flanagan. Oct. 2 at 8: *A Sunday in the Country* (France, 1984), dir. Bertrand Tavernier. Oct. 3–4 at 8 & 10, Oct. 5 at 3, 5 & 7, Oct. 6 at 8: *The Girl in the Picture* (Scotland, 1986), dir. Cary Parker. Oct. 7 at 8: *Raoni* (France-Brazil, 1979), dir. Jean-Pierre Dutilleux; Dutilleux present.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, B'way at 65th St. 362-1911. Thru Oct. 5. Tickets $6–$8; closing night $12–$16; available in advance at box office. Please note: Because of a recent theft, invalid tickets may be for sale through unofficial channels; restrict purchases to the Alice Tully Hall box office, Centercharge, or the mail. Oct. 1 at 6:15: *Menage* (France, 1986), dir. Bertrand Blier, with Gérard Depardieu and Miou-Miou; 9:30: *Round Midnight* (U.S.A., 1986), dir. Bertrand Tavernier. Oct. 2 at 6:15: *Thérèse* (France, 1986), dir. Alain Cavalier; 9:30: (See Oct. 1 at 6:15). Oct. 3 at 6:15: *No End* (Poland, 1984), dir. Krzysztof Kieślowski; 9:30: *Sid and Nancy* (Great Britain, 1986), dir. Alex Cox. Oct. 4 at 12:30: *True Stories* (U.S.A., 1986), dir. David Byrne; 3:30: (See Oct. 2 at 6:15); at 6: (See Oct. 3 at 9:30); at 9: (See Oct. 4 at 12:30). Oct. 5 at 8:30 (closing night, at **Avery Fisher Hall, Lincoln Center,** spec. adm.): *Peggy Sue Got Married* (U.S.A., 1986), dir. Francis Coppola, with Kathleen Turner.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 2 at noon: Becoming American: *This Island Called Ellis* (NBC, 1967), and *Ellis Island* (1985), dir. Meredith Monk; at 6: Meet the Makers: Video artist Ayoka Chenzira presents *Secret Sounds Screaming.* Oct. 7 at noon: Southern Fiction: *Gone With the Wind* (1939), dir. Victor Fleming, with Clark Gable and Vivien Leigh; at 6: Cinéma du Réel/New York Festival: *Premiers mètres* (France), *Ulysse* (France), and *In Spring One Plants Alone* (New Zealand). At **Chatham Square Library, 33 E. B'way.** 925-8685 (Asian CineVision). Free. The Picture Train: Children's film series. Oct. 1 at 4, Oct. 4 at 2:30: *Snow Monkeys of Japan, Mimi, the Lazy Kitten,* and *Animals of Asia.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Oct. 12: Tue.–Sun. at 7 & 9:30: *Love on the Ground* (France, 1984), dir. Jacques Rivette, with Geraldine Chaplin. Oct. 3–5 at 3:30 (adm. $6/$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 1–2 (*Heimat* is an eleven-part film being shown at the Public as a four-part series on weekends thru Oct. 26). Public Service (free): Sat.–Sun. at 2: *Tosca's Kiss* (Switzerland, 1985), dir. Daniel Schmid.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. Shadow Catchers: Masters of Photography. Oct. 4 at 2: *Eadweard Muybridge, Zoopraxographer* (1976), dir. Thom Andersen.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2. Oct. 5 at 1:30: Silents Into Sound: *October* (U.S.S.R., 1928), dir. Sergei Eisenstein.

SYMPHONY SPACE—B'way at 95th St. 864-5400. Adm. $5. Short Takes: A Celebration of Short Film. Oct. 7 at 6:30: *Organism* (1976) by Hilary Harris, *The Lonedale Operator* (1911) by D. W. Griffith, *The Critic* (1963) by Ernest Pintoff, with Mel Brooks, *Intrepid Shadows* (1966) by Al Clah, *The Autobiography of a "Jeep"* (Office of War Information, 1943) by Joseph Krumgold and Irving Lerner, and *Paul Taylor and Company* (1974) by Paul Steeg; *Organism* introduced by Hilary Harris.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Oct. 7–Nov. 7: James Benning. Oct. 7–12, Sun. at 1, Tue. at 2, Wed.–Fri. at noon: *Time & a Half* (1972), *Art Hist. 101* (1972), *Honeylane Road* (1973), *Michigan Avenue* (1973), with Bette Gordon, and *8½ x 11* (1974); Oct. 7–12, Sun. at 4, Tue. at 6:30, Wed.–Fri. at 3, Sat. at 3:30: *i94* (1974), *The United States of America* (1975), with Bette Gordon, *9/1/75* (1975), and *Chicago Loop* (1976).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Armed Response.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *American Justice; Avenging Force.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*"Crocodile" Dundee.* #2—*Vasectomy, a Delicate Matter.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.* #2—*Stand By Me.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Armed Response.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Last Resort.* #2—*Nothing in Common.* #3—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #4—Thru Oct. 2: *Short Circuit.* Beg. Oct. 3: *Armed Response.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Armed Response.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*She's Gotta Have It.* #2—Thru Oct. 2: *Short Circuit.* Beg. Oct. 3: *Tough Guys.* #3—*"Crocodile" Dundee.* #4—*Night of the Creeps; The Transformers—The Movie.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Fly.* #2—*Last Resort.* #3—*American Justice.* #4—*Avenging Force.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Fly.* #2—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.* #3—*Avenging Force.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*"Crocodile" Dundee.* #2—*The Lightship.* #3—*Avenging Force.* #4—Thru Oct. 2: *American Justice.* Beg. Oct. 3: *Tough Guys.* #5—*The Fly.* #6—*Last Resort.* #7—*The Karate Kid Part II; Women's Prison Massacre.* #8—*Ruthless People.*

2
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#9—*Stand By Me.* #10—*She's Gotta Have It.* #11—*Aliens.* #12—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.*

BROOKLYN

AREA CODE 718

200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Back to School.* #2—*Vasectomy, a Delicate Matter.* #3—*Ruthless People.* #4—*The Lightship.* #5—Thru Oct. 2: *The Men's Club; Extremities.* Beg. Oct. 3: *Tough Guys.* #6—*Nothing in Common.* #7—*The Karate Kid Part II; Short Circuit.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*"Crocodile" Dundee.* #2—*Last Resort.* #3—*Women's Prison Massacre.* #4—Thru Oct. 2: *American Justice; Avenging Force.* Beg. Oct. 3: *Playing for Keeps.* #5—Thru Oct. 2: *Ferris Bueller's Day Off; Running Scared.* Beg. Oct. 3: *Armed Response.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Short Circuit.* #2—*Ruthless People.* #3—*"Crocodile" Dundee.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Stand By Me.* #2—*Nothing in Common.* #3—*Back to School.* #4—*The Lightship.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Tough Guys.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter; The Karate Kid Part II.* Beg. Oct. 3: *Armed Response.* #3—*Aliens.* #4—*Last Resort.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Children of a Lesser God.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Playing for Keeps.* #4—*"Crocodile" Dundee.* #5—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Armed Response.* #6—*Stand By Me.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Oct. 2: *Extremities.* Beg. Oct. 3: *Children of a Lesser God.* #2—*The Lightship.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Playing for Keeps.* #2—Thru Oct. 2: *About Last Night. . . .* #3—Thru Oct. 2: *Aliens.* Beg. Oct. 3: *Tough Guys.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Women's Prison Massacre.* #2—Thru Oct. 2: *The Fly.* Beg. Oct. 3: *Armed Response.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*"Crocodile" Dundee.* #2—*American Justice.* #3—*Back to School.* #4—*She's Gotta Have It.*

212. FLATBUSH—AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Oct. 2: *Ruthless People.* #2—Thru Oct. 2: *Heartburn.*

214. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Oct. 2: *Back to School.* #2—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.* #3—*Avenging Force.* #4—*She's Gotta Have It.*

215. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Children of a Lesser God.*

216. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Blue Velvet.* #2—*She's Gotta Have It.* #3—*Stand By Me.* #4—*The Name of the Rose.*

217. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 2: *Ferris Bueller's Day Off; American Justice.*

218. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Oct. 2: *The Men's Club; Shanghai Surprise.* Beg. Oct. 3: *Tough Guys.* #2—*Aliens.* #3—*The Lightship.* #4—*The Fly.* #5—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Armed Response.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*She's Gotta Have It.* #2—Thru Oct. 2: *The Men's Club; Extremities.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Women's Prison Massacre.* #2—Thru Oct. 2: *Born American.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Playing for Keeps.* #4—*Last Resort.* #5—Thru Oct. 2: *Avenging Force.* Beg. Oct. 3: *Armed Response.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Oct. 2: *Back to School.* #2—Thru Oct. 2: *Women's Prison Massacre.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Tough Guys.* #2—*Last Resort.* #3—*Avenging Force.* #4—*American Justice; Short Circuit.* #5—*Nothing in Common.* #6—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Armed Response.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Nothing in Common.* #2—*"Crocodile" Dundee.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Stand By Me.* #2—*Last Resort.* #3—*Heartburn.* #4—*The Lightship.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Oct. 2: *Back to School; The Terminator.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Name of the Rose.* #2—*Stand By Me.* #3—*Ruthless People.* #4—Thru Oct. 2: *Aliens.* Beg. Oct. 3: *Tough Guys.* #5—*Blue Velvet.* #6—*The Fly.* #7—*Back to School.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*She's Gotta Have It.* #2—*"Crocodile" Dundee.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Back to School.* #2—*The Karate Kid Part II.* #3—*About Last Night. . . .* #4—*Heartburn.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Ruthless People.* #2—*Avenging Force.* #3—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Tough Guys.* #4—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Armed Response.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Stand By Me.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Back to School.* #2—*Mona Lisa.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Nothing in Common.* #2—*Blue Velvet.* #3—*The Name of the Rose.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Stand By Me.* #2—Thru Oct. 2: *The Lightship.* Beg. Oct. 3: *Tough Guys.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Aliens.* #2—*Ruthless People.* #3—Thru Oct. 2: *Women's Prison Massacre; Avenging Force.* Beg. Oct. 3: *Armed Response.* #4—*Last Resort.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #2—*She's Gotta Have It.* #3—Thru Oct. 2: *Mona Lisa.* Beg. Oct. 3: *Playing for Keeps.* #4—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #5—*Stand By Me.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*The Lightship.* #2—Thru Oct. 2: *The Men's Club.* Beg. Oct. 3: *Children of a Lesser God.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Last Resort.* #2—Thru Oct. 2: *Born American.* Beg. Oct. 3: *Playing for Keeps.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Oct. 2: *American Justice.* Beg. Oct. 3: *Tough Guys.* #2—*Women's Prison Massacre.* #3—Thru Oct. 2: *Avenging Force.* Beg. Oct. 3: *Armed Response.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Ruthless People.* #2—*"Crocodile" Dundee.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Back to School.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Manhunter; The Transformers—The Movie.* #2—*Extremities.* #3—*Back to School.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*"Crocodile" Dundee.* #2—*Nothing in Common.* #3—*Ruthless People.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Oct. 2: *Ferris Bueller's Day Off.* #2—*"Crocodile" Dundee.*

401. NEW DORP—HYLAN—351-6601. #1—*Stand By Me.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Children of a Lesser God.*

402. NEW DORP—LANE—351-2110. Thru Oct. 2: *Running Scared.*

403. NEW DORP—RAE—979-0444. #1—Thru Oct. 2: *Short Circuit.* #2—*Last Resort.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Ruthless People.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Playing for Keeps.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #2—*Aliens.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Stand By Me.* #2—Thru Oct. 2: *About Last Night . . . ; Flight of the Navigator.*

501. BELLMORE—MOVIES—783-7200. Program unavailable.

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Stand By Me.* #2—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Tough Guys.* #3—*The Lightship.* #4—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.*

504. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Nothing in Common.* #2—*Ruthless People.* #3—*Ferris Bueller's Day Off.* #4—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Tough Guys.* #5—Thru Oct. 2: *Short Circuit.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Children of a Lesser God.* #3—*She's Gotta Have It.* #4—*Blue Velvet.*

506. GREAT NECK—SQUIRE—466-2020. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Ferris Bueller's Day Off.* Beg. Oct. 3: *Tough Guys.* #3—*Nothing in Common.*

507. HEWLETT—RKO—791-6768. Thru Oct. 2: *Heartburn.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—*Back to School.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter; Last Resort.* Beg. Oct. 3: *Tough Guys.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru Oct. 2: *Shanghai Surprise.* Beg. Oct. 3: *Children of a Lesser God.* #2—*Blue Velvet.* #3—*A Room With a View.* #4—*The Lightship.* #5—*"Crocodile" Dundee.* #6—Thru Oct. 2: *The Men's Club.* Beg. Oct. 3: *Playing for Keeps.*

510. LAWRENCE—RKO—371-0203. #1—*About Last Night . . . .* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* #3—Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Playing for Keeps.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Oct. 2: *Aliens.* Beg. Oct. 3 (tent.): *Ruthless People.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *The Fly.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*"Crocodile" Dundee.* #2—*Blue Velvet.* #3—*Short Circuit.* #4—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.* #5—*The Men's Club.* #6—*Nothing in Common.*

513. LONG BEACH—PARK AVENUE—432-0576. Program unavailable.

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Name of the Rose.* #2—*Nothing in Common.* #3—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Tough Guys.* #4—Thru Oct. 2: *Back to School.*

515. LYNBROOK—STUDIO ONE—599-1444. Thru Oct. 2: *The Karate Kid Part II.*

516. MALVERNE—TWIN—599-6966. #1—Thru Oct. 2: *Manhunter.* Beg. Oct. 3: *Letter to Brezhnev.* #2—*Heartburn.*

517. MANHASSET—MANHASSET—627-7887. #1—*The Lightship.* #2—*Mona Lisa.* #3—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Children of a Lesser God.*

518. MASSAPEQUA—PEQUA—799-6464. Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

519. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Running Scared.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Nothing in Common.* #3—*Stand By Me.* #4—*Back to School.* #5—Thru Oct. 2: *The Lightship.* Beg. Oct. 3: *Armed Response.* #6—*Short Circuit.* #7—*Last Resort.* #8 & #9—*"Crocodile" Dundee.*

520. MERRICK—TWIN—546-1270. #1—*Nothing in Common.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Playing for Keeps.*

521. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Oct. 2: *Back to School; Flight of the Navigator.* Beg. Oct. 3: *Playing for Keeps.* #2—*Ferris Bueller's Day Off.*

522. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Oct. 2: *Ruthless People.* #2—Thru Oct. 2: *Heartburn.*

524. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Ruthless People; The Great Mouse Detective.* #2—*Short Circuit.*

525. PORT WASHINGTON—MOVIES—944-6200. #1—*Heartburn; Flight of the Navigator.* #2—*Ruthless People.* #3—Thru Oct. 2: *Vasectomy, a Delicate Matter; The Great Mouse Detective.* Beg. Oct. 3: *Playing for Keeps.* #4—*Ferris Bueller's Day Off.*

526. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru Oct. 2: *Shanghai Surprise.* Beg. Oct. 3: *Children of a Lesser God.*

527. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*"Crocodile" Dundee.* #2—*The Men's Club.*

528. ROSLYN—ROSLYN—621-8488. #1—*A Room With a View.* #2—*Stand By Me.*

529. SYOSSET—SYOSSET—921-5810. #1—*Stand By Me.* #2—*The Name of the Rose.* #3—*Nothing in Common.*

530. SYOSSET—UA CINEMA 150—364-0700. *That's Life!*

531. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Short Circuit.* #2—*The Fly.* #3—*Aliens.*

532. VALLEY STREAM—SUNRISE—825-5700. #1—*That's Life!* #2—*The Lightship.* #3—*Blue Velvet.* #4—*The Karate Kid Part II; Women's Prison Massacre.* #5—*She's Gotta Have It.* #6—*Back to School.* #7—*Ruthless People.* #8—*Avenging Force.* #9—*Stand By Me.* #10—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Tough Guys.* #11—*"Crocodile" Dundee.* #12—*Last Resort.*

533. WANTAGH—RKO—781-6969. Thru Oct. 2: *Heartburn.*

534. WESTBURY—DRIVE-IN—334-3400. #1—Thru Oct. 2: *Back to School.* Beg. Oct. 3: *Aliens.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #3—*Ruthless People.*

535. WESTBURY—WESTBURY—333-1911. #1—Thru Oct. 2: *La Traviata.* #2—*Mona Lisa.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*About Last Night . . . ; Short Circuit.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.*

602. BABYLON—SOUTH BAY—587-7676. Program unavailable.

603. BAY SHORE—CINEMA—665-1722. *Stand By Me.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee.* #2—*Nothing in Common.*

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605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Last Resort; One Crazy Summer.* #2—*Ruthless People; Down and Out in Beverly Hills.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Oct. 2: *The Fly.* Beg. Oct. 3: *Aliens.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Last Resort.* #2—*Women's Prison Massacre.* #3—*The Lightship.* #4—*Back to School.* #5—*Stand By Me.* #6—Thru Oct. 2: *American Justice.* Beg. Oct. 3: *Tough Guys.* #7—*Ferris Bueller's Day Off.* #8—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.* #9—*"Crocodile" Dundee.* #10—*The Karate Kid Part II.* #11—*Ruthless People.* #12—*Aliens.*

609. COMMACK—MULTIPLEX—462-6953. #1—*That's Life!* #2—*The Lightship.* #3—*Stand By Me.* #4—*Ruthless People.* #5—*"Crocodile" Dundee.* #6—*Blue Velvet.* #7—*Last Resort.* #8—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Tough Guys.* #9—*The Name of the Rose.* #10—*Aliens.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*Nothing in Common.*

611. CORAM—PINE—698-6442. #1—*Nothing in Common.* #2—*Heartburn.* #3—*Ruthless People.* #4—*About Last Night . . . .* #5—*Short Circuit.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*"Crocodile" Dundee.* #2—*That's Life!* #3—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #4—*Ruthless People.* #5—*The Fly.* #6—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #7—*Nothing in Common.* #8—*Short Circuit.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Mona Lisa.* #2—*Blue Velvet.* #3—*Nothing in Common.* #4—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Children of a Lesser God.* #5—*The Lightship.*

614. ELWOOD—ELWOOD—499-7800. #1—*The Karate Kid Part II.* #2—Thru Oct. 2: *Back to School.* Beg. Oct. 3: *Children of a Lesser God.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #2—*Nothing in Common.* #3—*The Men's Club; Shanghai Surprise.* #4—*About Last Night . . . .*

619. HUNTINGTON—RKO WHITMAN—423-1300. *"Crocodile" Dundee.*

620. ISLIP—ISLIP—581-5200. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Playing for Keeps.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Mona Lisa.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Vasectomy, a Delicate Matter.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 2: *Extremities.*

623. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 2: *Aliens.* Beg. Oct. 3: *The Fly.*

624. MATTITUCK—MATTITUCK—298-4405. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Playing for Keeps.* #2—*Mona Lisa.* #3—*Vasectomy, a Delicate Matter.* #4—*Aliens.* #5—*Nothing in Common.*

625. MONTAUK—THE MOVIES—668-2393. Thru Oct. 2: *Legal Eagles; Armed and Dangerous.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Oct. 2: *Aliens.* Beg. Oct. 3: *The Fly.*

627. OAKDALE—OAKDALE—589-8118. Thru Oct. 2: *Aliens.* Beg. Oct. 3: *The Fly.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Last Resort.* #2—*"Crocodile" Dundee.* #3—*Short Circuit.*

630. PORT JEFFERSON—MINI EAST—928-6555. *Last Resort.* **WEST**—Thru Oct. 2: *Mona Lisa.* Beg. Oct. 3: *Playing for Keeps.*

631. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 2: *Ruthless People.*

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 2: *Ginger & Fred.* Beg. Oct. 3: *Mona Lisa.*

634. SAYVILLE—SAYVILLE—589-0232. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Playing for Keeps.* #2—*Vasectomy, a Delicate Matter.* #3—*"Crocodile" Dundee.*

636. SMITHTOWN—SMITHTOWN—265-1551. *Stand By Me.*

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Playing for Keeps.* #2—*"Crocodile" Dundee.* #3—*Stand By Me.*

638. STONY BROOK—LOEWS—751-2300. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.* #3—*Nothing in Common.*

639. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 2: *The Fly.* Beg. Oct. 3 (tent.): *Nothing in Common.* #2—Thru Oct. 2: *Back to School.* Beg. Oct. 3 (tent.): *Ruthless People.*

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *My Beautiful Laundrette.* #2—*"Crocodile" Dundee.*

641. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Tough Guys.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Nothing in Common.* #2—*"Crocodile" Dundee.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Children of a Lesser God.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*That's Life!* #2—*Nothing in Common.* #3—*The Lightship.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Nothing in Common.* #2—*She's Gotta Have It.*

704. HARRISON—CINEMA—835-9800. Thru Oct. 2: *The Fly.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru Oct. 2: *Short Circuit; About Last Night . . . .* #2—Thru Oct. 2: *Back to School.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Extremities.* #4—Thru Oct. 2: *The Lightship.* Beg. Oct. 3: *Children of a Lesser God.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Stand By Me.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #3—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Nothing in Common.* #4—*Ruthless People.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Mona Lisa.* #2—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Playing for Keeps.* #3—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.* #4—*Stand By Me.* #5—*A Room With a View.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 2: *Aliens.* Beg. Oct. 3 (tent.): *Ruthless People.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to School.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Armed Response.*

711. NEW ROCHELLE—TOWN—632-9700. Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.*

712. OSSINING—ARCADIAN—941-5200. #1—Thru Oct. 2: *The Karate Kid Part II.* Beg. Oct. 3: *Playing for Keeps.* #2—*Ruthless People.* #3—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Tough Guys.*

713. PEEKSKILL—BEACH—737-6262. #1—*Heartburn.* #2—*About Last Night . . . .* #3—*Back to School.* #4—*Nothing in Common.* #5—Thru Oct. 2: *Short Circuit.* Beg. Oct. 3: *Tough Guys.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Oct. 2: *Aliens.* Beg. Oct. 3: *Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 2: *The Men's Club; Armed and Dangerous.* #4—Thru Oct. 2: *The Fly.* Beg. Oct. 3: *Playing for Keeps.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 2: *Ruthless People.*

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *The Men's Club.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Oct. 2: *A Room With a View.* Beg. Oct. 3 (tent.): *Playing for Keeps.* #2—Thru Oct. 2: *Mona Lisa.* Beg. Oct. 3: *Children of a Lesser God.*

718. SCARSDALE—FINE ARTS—723-6699. *A Room With a View.*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 2: *Aliens.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Playing for Keeps.*

721. YONKERS—CENTRAL PLAZA—793-3232. #1—*Ferris Bueller's Day Off.* #2—*Ruthless People.* #3—*The Men's Club.* #4—*Stand By Me.*

722. YONKERS—MOVIELAND—793-0002. #1—*The Name of the Rose.* #2—*Back to School.* #3—Thru Oct. 2: *The Fly.* Beg. Oct. 3: *Tough Guys.* #4—*"Crocodile" Dundee.* #5—*Blue Velvet.* #6—*The Karate Kid Part II.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—Thru Oct. 2: *Last Resort.* Beg. Oct. 3: *Armed Response.* #2—Thru Oct. 2: *The Lightship.* Beg. Oct. 3: *Tough Guys.* #3—*Ruthless People.* #4—*Stand By Me.* #5—*Back to School.* #6—*Nothing in Common.* #7—*Blue Velvet.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3 (tent.): *Aliens.* #2—Thru Oct. 2: *Mona Lisa.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Oct. 2: *Vasectomy, a Delicate Matter; The Sensuous Nurse.* Beg. Oct. 3: *Armed Response.*

752. NANUET—MALL—623-6336. *A Room With a View.*

753. NANUET—ROUTE 59—623-3355. *The Name of the Rose.*

754. NANUET—RKO MOVIES—623-0211. #1—*Stand By Me.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.* #3—Thru Oct. 2: *Blue Velvet.* Beg. Oct. 3: *Playing for Keeps.* #4—Thru Oct. 2: *The Men's Club; Running Scared.* #5—*That's Life!*

755. NEW CITY—TOWN—634-5100. #1—*"Crocodile" Dundee.* #2—*Vasectomy, a Delicate Matter.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Last Resort.* #2—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Armed Response.*

757. NYACK—CINEMA EAST—358-6631. *The Lightship.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Vasectomy, a Delicate Matter.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Last Resort.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Oct. 2: *Mona Lisa.* Beg. Oct. 3: *Children of a Lesser God.* #2—Thru Oct. 2: *The Men's Club.* Beg. Oct. 3: *Playing for Keeps.*

763. STONY POINT—9 W CINEMA—942-0303. *The Fly.*

764. SUFFERN—LAFAYETTE—357-6030. *The Karate Kid Part II.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Aliens.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*The Fly.* #2—*The Karate Kid Part II.*

801. DANBURY—CINE—743-2200. #1—*"Crocodile" Dundee.* #2—*Stand By Me.* #3—Thru Oct. 2: *Top Gun.* Beg. Oct. 3: *Children of a Lesser God.*

802. DANBURY—CINEMA—748-2923. #1—*She's Gotta Have It.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.*

803. DANBURY—PALACE—748-7496. #1—*Last Resort.* #2—Thru Oct. 2: *Shanghai Surprise.* #3—*The Men's Club.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Top Gun.* #2—*Ferris Bueller's Day Off.*

806. FAIRFIELD—COUNTY—334-1411. *Back to School.*

807. GREENWICH—CINEMA—869-6030. #1—*That's Life!* #2—*Blue Velvet.*

808. GREENWICH—PLAZA—869-4030. #1—*Stand By Me.* #2—*The Name of the Rose.* #3—Thru Oct. 2: *The Gods Must Be Crazy.* Beg. Oct. 3: *Children of a Lesser God.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Stand By Me.* #2—*Nothing in Common.*

810. NORWALK—CINEMA—838-4504. #1—*The Men's Club.* #2—*Running Scared.*

811. NORWALK—NORWALK—866-9202. Thru Oct. 2: *Bedroom Eyes.* Beg. Oct. 3: *Armed Response.*

812. RIDGEFIELD—CINEMA—438-3338. Thru Oct. 2: *Heartburn; Spacecamp.*

813. SOUTH NORWALK—SONO—866-9202. Sept. 30–Oct. 2: *Krishnamurti: The Challenge of Change.* Oct. 3–6: *Vagabond.* Oct. 7–9: *Dreamchild; Koyaanisqatsi.*

814. SPRINGDALE—STATE—325-0250. Thru Oct. 2: *Heartburn.*

815. STAMFORD—AVON—324-9205. #1—*The Lightship.* #2—*Last Resort.*

816. STAMFORD—CINEMA—324-3100. #1—*"Crocodile" Dundee.* #2—*The Men's Club.* #3—Thru Oct. 2: *Shanghai Surprise.* Beg. Oct. 3: *Tough Guys.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*She's Gotta Have It.* #2—*Vasectomy, a Delicate Matter.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*"Crocodile" Dundee.* #2—*Stand By Me.* #3—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Top Gun.* #2—*The Name of the Rose.* #3—227-9619. *"Crocodile" Dundee.* #4—226-6666. *Blue Velvet.*

820. WESTPORT—POST—227-0500. Thru Oct. 2: *Stand By Me.* Beg. Oct. 3: *Children of a Lesser God.*

821. WILTON—CINEMA—762-5678. Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Extremities.* #3—Thru Oct. 2: *Last Resort.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Oct. 2: *Ferris Bueller's Day Off; The Men's Club.* Beg. Oct. 3: *Tough Guys.* #2—*The Karate Kid Part II.*

903. JERSEY CITY—STATE—653-5200. #1—*Women's Prison Massacre.* #2—*Aliens.* #3—Thru Oct. 2: *American Justice.* Beg. Oct. 3: *Armed Response.* #4—Thru Oct. 2: *Avenging Force.* Beg. Oct. 3: *She's Gotta Have It.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Running Scared.* #2—*Stand By Me.* #3—*She's Gotta Have It.* #4—*The Fly.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Children of a Lesser God.* #2—*"Crocodile" Dundee.* #3—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Tough Guys.* #4—*The Name of the Rose.* #5—*That's Life!* #6—*Blue Velvet.*

906. UNION CITY—SUMMIT—865-4120. Thru Oct. 2: *The Fly; The Texas Chainsaw Massacre Part 2.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Oct. 2: *The Fly; Avenging Force.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Aliens.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Oct. 2: *Women's Prison Massacre.* Beg. Oct. 3: *Armed Response.* #2—*She's Gotta Have It.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Oct. 2: *Short Circuit; Last Resort.* Beg. Oct. 3: *Armed Response.*

914. LIVINGSTON—COLONY—992-0800. *Ruthless People.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Stand By Me.*

916. MILLBURN—RKO—376-0800. #1—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Playing for Keeps.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Tough Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Tough Guys.* #2—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Playing for Keeps.* #3—*A Room With a View.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Karate Kid Part II.* #2—*Back to School.* #3—*The Fly.*

919. NUTLEY—FRANKLIN—667-1777. #1—Thru Oct. 2: *Heartburn.* Beg. Oct. 3: *Tough Guys.* #2—*The Fly.* #3—*Nothing in Common.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Blue Velvet.* #2—*Stand By Me.* #3—*Running Scared.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*"Crocodile" Dundee.* #2—*The Name of the Rose.* #3—Thru Oct. 2: *The Men's Club; Back to School.* Beg. Oct. 3: *Children of a Lesser God.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Oct. 2: *Heartburn.*

931. CRANFORD—RKO—276-9120. #1—Thru Oct. 2: *Ruthless People.* Beg. Oct. 3: *Playing for Keeps.* #2—Thru Oct. 2: *Vasectomy, a Delicate Matter.* Beg. Oct. 3: *Tough Guys.*

932. ELIZABETH—ELMORA—352-3483. *Back to School; Remo Williams: The Adventure Begins . . . .*

935. UNION—FIVE POINTS—964-3466. #1—*Nothing in Common.* #2—*Ruthless People.*

936. UNION—LOST PICTURE SHOW—964-4497. *A Room With a View.*

937. UNION—RKO—686-4373. #1—*"Crocodile" Dundee.* #2—Thru Oct. 2: *Stand By Me.* Beg. Oct. 3: *Children of a Lesser God.*

938. WESTFIELD—RIALTO—232-1288. #1—*Nothing in Common.* #2—*Aliens.* #3—Thru Oct. 2: *Short Circuit; Last Resort.* Beg. Oct. 3: *Armed Response.*

939. WESTFIELD—TWIN—654-4720. #1—Thru Oct. 2: *Back to School.* #2—Thru Oct. 2: *Ferris Bueller's Day Off.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Oct. 2: *Aliens; The Great Mouse Detective.*

951. CLOSTER—CLOSTER—768-8800. *"Crocodile" Dundee.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Avenging Force.* #2—*The Men's Club.* #3—*Nothing in Common.* #4—*The Lightship.*

953. EMERSON—TOWN—261-1000. #1—*Vasectomy, a Delicate Matter.* #2—Thru Oct. 2: *Legal Eagles.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Oct. 2: *About Last Night . . . .* Beg. Oct. 3: *Armed Response.* #2—*Last Resort.*

955. FAIRVIEW—TWIN—941-2424. #1—*Vasectomy, a Delicate Matter.* #2—*"Crocodile" Dundee.*

956. FORT LEE—LINWOOD—944-6900. #1—*Last Resort.* #2—Thru Oct. 2: *Mona Lisa.* Beg. Oct. 3: *Tough Guys.*

957. FORT LEE—SHARON—224-0202. *Stand By Me.*

958. OAKLAND—TWIN—337-4478. #1—*Nothing in Common.* #2—*The Karate Kid Part II.*

959. PARAMUS—CINEMA 35—845-5070. *Back to School.*

960. PARAMUS—DRIVE-IN—368-1440. Thru Oct. 2: *Last Resort; My Chauffeur.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *A Room With a View.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Name of the Rose.* #2—Thru Oct. 2: *Running Scared.* Beg. Oct. 3: *Children of a Lesser God.* #3—Thru Oct. 2: *The Men's Club.* Beg. Oct. 3: *Tough Guys.* #4—*Blue Velvet.* #5—Thru Oct. 2: *Nothing in Common.* Beg. Oct. 3: *Playing for Keeps.* #6—*She's Gotta Have It.* #7—*Stand By Me.* #8—*Ruthless People.* #9—*The Lightship.* #10—*That's Life!*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—*Aliens.* #2—*Vasectomy, a Delicate Matter.* #3—*"Crocodile" Dundee.*

964. RAMSEY—CINEMA—825-2090. *Nothing in Common.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. Thru Oct. 2: *Aliens.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*Stand By Me.* #2—*"Crocodile" Dundee.* #3—*Vasectomy, a Delicate Matter.* #4—*Nothing in Common.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Oct. 2: *Nothing in Common.* #2—Thru Oct. 2: *Ruthless People.*

969. TEANECK—MOVIE CITY—836-3334. #1—Thru Oct. 2: *Legal Eagles.* #2—*About Last Night . . . .* #3—*The Karate Kid Part II.* #4—*Last Resort.* #5—*The Fly.*

971. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru Oct. 2: *Aliens.*

972. WESTWOOD—PASCACK— 664-3200. #1—*Nothing in Common.* #2—*Ruthless People.* #3—*The Lightship.* #4—Thru Oct. 2: *Short Circuit; Last Resort.* Beg. Oct. 3: *Tough Guys.*

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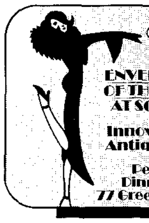

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ALIENS—(2 hr. 17 min., '86) Not as scary as the original 1979 *Alien* (without the *s*), a gruesome horror film posing as science fiction, this one's a World War II–platoon movie that, again, is posing as science fiction, but it's a lot of fun. The ace action director James Cameron (*The Terminator*) is less interested in going "Boo!" than in teaching us how to survive. The monsters—you know, octopus legs, hissing teeth, steaming white gunk—still drop out of the ceiling, or, incubating in someone's belly, rip through the skin from inside. But this time the Space Marines have landed. Led by Sigourney Weaver (the sole survivor in the original), they burn, blast, and blow away hundreds of the fiends. Cameron has kept the original film's wet, black, IRT-at-midnight look, but he's put a lot more movement into the carnage and stalking. Cameron's work has an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. (July 28, 1986) R. **21, 37, 49, 67, 113, 205, 208, 218, 304, 315, 405, 511, 531, 534, 606, 607, 609, 623, 624, 626, 627, 709, 714, 719, 725, 765, 903, 910, 938, 950, 963, 966, 971**

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are times when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. **7, 33, 43, 200, 204, 211, 214, 221, 303, 304, 306, 311, 322, 323, 508, 514, 519, 521, 532, 534, 607, 614, 639, 705, 710, 713, 722, 724, 806, 918, 921, 932, 939, 959**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface—the movie is about the attraction to decadence and corruption that so many of us feel, and also the terror of it. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery. Sleuthing, he insinuates himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer named Frank (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. This moral primitivism, while taking its emotional charge from Catholicism, is devoid of religious meaning but finds expression instead in a visual scheme of dislocating oddity derived from the avant-garde culture of many decades. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. Cinematography by Frederick Elmes. (Sept. 29, 1986) R. **5, 22, 54, 216, 304, 312, 505, 509, 512, 532, 609, 613, 722, 724, 754, 807, 819, 905, 920, 962**

CARAVAGGIO—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. **55**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) A teacher accepts a position at a school for the deaf, and once there, he falls in love with a deaf woman. With William Hurt, Marlee Matlin, Piper Laurie, and Philip Bosco. Screenplay by Hesper Anderson and Mark Medoff, based on Medoff's play. Dir. Randa Haines. R. **64, 80, 113, 206, 207, 215, 314, 317, 401, 505, 509, 512, 517, 526, 607, 613, 614, 638, 701, 705, 714, 717, 762, 801, 808, 820, 905, 921, 937, 962**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. **25, 31, 67, 85, 103, 109, 111, 113, 201, 203, 206, 211, 215, 301, 305, 321, 325, 400, 505, 506, 509, 512, 519, 527, 532, 604, 607, 609, 612, 619, 628, 634, 637, 638, 640, 700, 714, 716, 720, 722, 755, 759, 801, 816, 818, 819, 900, 905, 921, 937, 951, 955, 963, 967**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **56, 82**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of oblivious, ambitious jerks; his sister is an envious sourpuss; and the dean of students (Jeffrey Jones) is a fanatic who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you expect a startling brush with Experience, but actually, everything goes brilliantly for them and Ferris puts on half of Chicago. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. Hughes's comedy routines are insultingly obvious, and the whole picture is boring and conventional. (June 16, 1986) PG-13. **38, 201, 217, 400, 504, 506, 521, 525, 607, 721, 805, 901, 939**

★ **THE FLY**—(1 hr. 35 min., '86) This new classic of the horror genre is both repugnant and rapturously beautiful. David Cronenberg, the Toronto horror specialist, has remade the solemnly inept *Fly* of 1958, digging deep into the zoological-erotic potential of the material. The ambitious scientist Seth Brundle (Jeff Goldblum) accidentally merges with a fly in the course of his experiments. He slowly dies as a human being and is reborn as an insect; his transformation, developed in astonishing detail, is both grotesque beyond belief and extraordinarily moving. When Brundle begins to change into a fly (the changes come with teasing slowness), he's fully eroticized, wearing out his girlfiend, Veronica (Geena Davis), and climbing the walls (literally). Exalted, he's a screwball Faust, a classic American self-transcender. But later, when Brundle realizes what's happening to him, he turns sardonic and eloquent. The last third of the movie is beautifully *written,* and also profoundly romantic in feeling. Cronenberg directs with great restraint—the arc of the movie, from horror to satire to romantic tragedy, is clean, uncluttered, and powerful. (Aug. 25, 1986) R. **6, 33, 110, 112, 113, 210, 218, 304, 511, 531, 606, 612, 623, 626, 627, 639, 704, 714, 722, 763, 800, 904, 906, 907, 918, 919, 969**

FOREIGN BODY—(1 hr. 40 min., '86) Victor Banerjee stars as a medical specialist in back, neck, and joint problems whose patients include the rich and famous, and who, six months before, was merely a London bus conductor. With Trevor Howard, Warren Mitchell, Geraldine McEwan, and Denis Quilley. Screenplay by Celine La Freniere, based on the novel by Roderick Mann. Dir. Ronald Neame. PG-13. **25, 60, 85**

HEARTBURN—(1 hr. 48 min., '86) The story of a marriage told entirely from one side, and told with great knowingness but little real understanding. Rachel Samstat (Meryl Streep), a New York Jewish cookbook writer, and a highly skeptical veteran of marriage, falls for Mark Forman (Jack Nicholson), Washington columnist and notorious lady-killer. They marry, Rachel gets pregnant, has a baby, gets pregnant again. She's too busy, too trusting, and too much in love to notice that Mark is cheating on her. *Heartburn,* which Nora Ephron adapted from her novel, offers perhaps the most naggingly detailed view of an American upper-middle-class marriage ever put on film. Yet the observations aren't rooted to anything, the way they were in Ephron's book, and Mark and Rachel's relationship never makes much sense. Nicholson has brilliant moments, but we can't tell why he strays from his wife. Streep offers a comical performance as a smart woman whose mind darts off at odd angles; she convinces us that Rachel could be wrong about the most important thing in her life. Dir. Mike Nichols. (Aug. 4, 1986) R. **20, 36, 50, 80, 88, 212, 302, 306, 507, 516, 522, 525, 533, 611, 713, 812, 814, 919, 930**

THE KARATE KID PART II—(1 hr. 49 min., '86) More cornball stuff about the super-wise Japanese karate master Pat Morita and his chief American teenage disciple Ralph Macchio. Avoid. Dir. John G. Avildsen. (Aug. 11, 1986) PG. **36, 100, 105, 108, 113, 200, 205, 306, 510, 515, 532, 607, 614, 641, 712, 722, 764, 800, 901, 918, 958, 969**

LAST RESORT—(1 hr. 26 min., '86) Comedy at an island resort. With Charles Grodin, Robin Pearson Rose, John Ashton, and Jon Lovitz. Written by Steve Zacharias and Jeff Buhai. Dir. Zane Buzby. R. **39, 65, 88, 100, 107, 110, 113, 201, 205, 206, 220, 300, 302, 315, 316, 319, 322, 403, 405, 503, 504, 508, 514, 517, 519, 520, 532, 534, 600, 605, 607, 609, 612, 613, 620, 624, 628, 630, 634, 707, 708, 711, 712, 724, 756, 761, 803, 815, 900, 912, 938, 954, 956, 960, 969, 972**

THE LIGHTSHIP—(1 hr. 30 min., '85) A psychological thriller about the captain and crew of a lightship anchored off the coast of Virginia in 1955 who rescue three dangerous men from a disabled motorboat. With Klaus Maria Brandauer and Robert Duvall. Screenplay by William Mai and David Taylor, based on the novel by Siegfried Lenz. Dir. Jerzy Skolimowski. PG-13. **11, 30, 53, 66, 85, 113, 200, 204, 207, 218, 302, 313, 317, 503, 509, 517, 519, 532, 607, 609, 613, 702, 705, 724, 757, 815, 952, 962, 972**

A MAN AND A WOMAN: 20 YEARS LATER—(1 hr. 48 min., '86) In French, Eng. subtitles. Claude Lelouch has assembled the original cast and crew of the 1966 *A Man and a Woman*, a romance about a widow (Anouk Aimée) and a race-car driver (Jean-Louis Trintignant), to tell a new love story about the same characters twenty years later. With Richard Berry and Evelyne Bouix. Music by Francis Lai. PG. **10**

★ **MEN . . .** —(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. They play tricks on each other, fight, and lie around in beer-dimmed stupors trading insults. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles. An erotic comedy about three Parisians: a married couple in search of the good life, played by Miou-Miou and Michel Blanc, and a petty thief, played by Gérard Depardieu. Dir. Bertrand Blier. **82**

THE MEN'S CLUB—(1 hr. 40 min., '86) Seven men get together one evening and discuss love, sex, and marriage. With David Dukes, Richard Jordan, Harvey Keitel, Frank Langella, Roy Scheider, Craig Wasson, Treat Williams, Ann Wedgeworth, and Stockard Channing. Screenplay by Leonard Michaels, based on his novel. Dir. Peter Medak. R. **25, 33, 45, 85, 200, 218, 219, 317, 509, 512, 527, 618, 714, 716, 721, 754, 762, 803, 810, 816, 901, 921, 952, 962**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George, looking for a girl who has disappeared somewhere in Mortwell's domain, enters the Soho night world, Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **10, 52, 87, 311, 316, 517, 535, 613, 620, 624, 630, 633, 708, 717, 725, 762, 956**

MY AMERICAN COUSIN—(1 hr. 35 min., '85) In the summer of 1959, the twelve-year-old daughter of a small-town family in the Canadian West finds an answer to her boredom in the arrival of a handsome cousin from California. With Margaret Langrick and John Wildman. Written and directed by Sandy Wilson. PG. **11**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 640**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) Reviewed in this issue. R. **61, 85, 216, 304, 312, 514, 529, 609, 722, 753, 808, 819, 905, 921, 962**

NEXT SUMMER—(1 hr. 40 min., '85) In French, Eng. subtitles. An exploration of love and conflict among three married couples of different generations within the same family. With Fanny Ardant, Jean-Louis Trintignant, Claudia Cardinale, and Philippe Noiret. Dir. Nadine Trintignant. **7**

'NIGHT, MOTHER—(1 hr. 31 min., '86) Onstage, Marsha Norman's 1983 Pulitzer Prize–winning play about an unhappy young woman who commits suicide in her mother's house was something of a demonstration and a stunt. This relentless case of "logical suicide" was plotted against a clock. The play began at eight and when the clock struck 9:30—bang!—the gun went off. The movie, alas, is just as constricted, and, though admirable in certain details, it remains a work of unconscious sadism. Jessie (Sissy Spacek), as Marsha Norman tries to make clear, has considered everything. An epileptic, she has failed at marriage and parenthood, and she's sure she can't hold a decent job. This woman, who possesses an utterly logical mind, is meant to be a rebel and a heroine. And yet Jessie commits suicide in the house of her *mother*. On reflection, she seems less an exemplar of lucidity than something much more ordinary—a vengeful child. Sissy Spacek is miscast, but she gives a good performance; Anne Bancroft does not. In any case, the material, for all its skill, doesn't seem worth taking seriously. Dir. Tom Moore. (Sept. 22, 1986) PG-13. **7, 64**

NINETEEN NINETEEN—(1 hr. 39 min., '85) Paul Scofield and Maria Schell play two former patients of Sigmund Freud (based on two well-known case histories) who meet in Vienna to reminisce. Written by Hugh Brody and Michael Ignatieff. Dir. Brody. **1**

★ **NO SURRENDER**—(1 hr. 40 min., '85) A violent, roaring farce from Britain about the miseries and glories of political-religious passion and old age. In Liverpool, on New Year's Eve, two groups of elderly Irish pensioners—one Catholic, one Protestant—descend on a large, seedy club. They have been invited, it seems, as a parting shot by the thieving outgoing manager of the club, who is being tortured in a back room by the mobster-owner. Mike (Michael Angelis), the new manager, tries to sort things out, but the two groups, who have been warring for over 40 years, scream at each other, and pelt each other with profanities, rallying cries, songs. They are the fighting Irish—and the drinking Irish. Bitterness has become their wit, their refuge, their glory. This is one of the rare movies that dare to make fun of old age. It can do so because this bunch is so spitefully alive the fun is always clean and unpitying. Featuring a great performance by Ray McAnally as an old Protestant gunrunner who wants peace. Dir. Peter Smith. (Aug. 11, 1986) R. **5**

★ **NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him, and Hanks can't take it in. Embarrassed by his parents' problems, he wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. With Sela Ward and Bess Armstrong. Written by Michael Preminger and Rick Podell. Dir. Garry Marshall. (July 28, 1986) PG-13. **20, 36, 60, 84, 88, 104, 107, 200, 204, 206, 215, 300, 301, 310, 312, 325, 401, 504, 505, 506, 512, 514, 518, 519, 520, 529, 604, 610, 611, 612, 613, 618, 624, 638, 639, 640, 700, 702, 703, 706, 707, 708, 713, 724, 754, 759, 809, 818, 821, 905, 916, 917, 919, 935, 938, 952, 958, 962, 964, 967, 968, 972**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. An adaptation of Giuseppe Verdi's opera, which is based on the tragedy by Shakespeare about a proud Moor general undone by jealousy. Featuring Placido Domingo in the title role, Katia Ricciarelli as Desdemona, and Justino Diaz as Iago. Lorin Maazel conducts the La Scala Orchestra and Chorus of Milan. Dir. Franco Zeffirelli. PG. **56**

★ **PARTISANS OF VILNA**—(2 hr. 10 min., '85) A stirring, extremely honest, and finally heart-rending celebration of the Jewish resistance to the Nazis in the capital of Lithuania. Interviewed in the present, the surviving partisans insist on their willingness to die in battle. One of them, Chaya Lazar, speaks of her excitement in holding a Molotov cocktail in her hand with shockingly lyrical fervor. But the partisans, who were young and fiery (many were committed Zionists or Marxists before the war), were unable to rouse the ordinary people of the ghetto to revolt. Disgusted, they left the ghetto and fought in the woods alongside Russian partisans, and to this day their political failure remains a painful memory. In the longest and most probing interview, the poet Abba Kovner, one of the leaders of the resistance, and now a revered, snowy-haired elder in Israel, speaks with great restraint of the partisans' losing battle against the official head of the Jewish community, who mistakenly thwarted a possible uprising. The movie skillfully mixes its interviews with period footage and should go a long way to correct the impression of Jewish passivity in Eastern Europe. Produced by Aviva Kempner and directed and edited by Josh Waletzky. (Sept. 22, 1986) **47**

PLAYING FOR KEEPS—(1 hr. 41 min., '86) Three high-school graduates who have inherited a dilapidated old hotel try to turn the place into a rock-and-roll haven for young people only. With Danny Jordano, Matthew Penn, and Leon Grant. Music by Phil Collins, Pete Townshend, Arcadia, and others. Written and directed by Harvey Weinstein and Bob Weinstein. PG-13. **7, 32, 67, 201, 206, 208, 220, 316, 319, 404, 509, 510, 520, 521, 525, 620, 624, 630, 634, 637, 708, 712, 714, 717, 720, 754, 762, 916, 917, 931, 962**

PRIVATE PRACTICES: THE STORY OF A SEX SURROGATE—(1 hr. 15 min., '86) A documentary portrait of a 30-year-old woman from Los Angeles who earns her living as a substitute partner for men with sexual problems. Written and directed by Kirby Dick. **4**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51, 509, 528, 708, 717, 718, 752, 917, 936, 961**

ROUND MIDNIGHT—(2 hr. 10 min., '86) The story of expatriate jazz musicians in Paris during the 1950s, inspired by incidents in the life of legendary jazz pianist Bud Powell. With Dexter Gordon, François Cluzet, Herbie Hancock, Lonette McKee, and Martin Scorsese. Written by David Rayfiel and Bertrand Tavernier. Dir. Tavernier. R. **50**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Chained to a bed, she has nothing to do but exercise, so she slims down and becomes a sweet, helpful person. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the rancid behavior and the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) R. **20, 34, 53, 68, 88, 113, 200, 203, 212, 220, 304, 309, 315, 321, 325, 404, 503, 504, 511, 522, 524, 525, 532, 534, 605, 607, 609, 611, 612, 620, 631, 637, 639, 700, 707, 709, 712, 715, 721, 724, 756, 905, 914, 917, 931, 935, 962, 968, 972**

SHANGHAI SURPRISE—(1 hr. 34 min., '86) Madonna and Sean Penn star in this adventure drama, set in Shanghai during the 1930s, about a missionary, a fortune hunter, and stolen opium. Screenplay by John Kohn and Robert Bentley, based on the novel *Faraday's Flowers*, by Tony Kenrick. Dir. Jim Goddard. PG-13. **32, 62, 218, 509, 526, 618, 803, 816**

★ **SHERMAN'S MARCH—**(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depradations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-impoverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

★ **SHE'S GOTTA HAVE IT—**(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a wheedling jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking;* he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) R. **11, 37, 68, 82, 87, 109, 113, 211, 214, 216, 219, 305, 316, 505, 532, 703, 802, 817, 903, 904, 911, 962**

SHORT CIRCUIT—(1 hr. 39 min., '86) The comic adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, and Austin Pendleton. Dir. John Badham. PG. **33, 107, 109, 200, 203, 300, 403, 504, 512, 519, 524, 531, 600, 610, 611, 612, 628, 705, 713, 912, 938, 972**

★ **STAND BY ME—**(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgusto habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the sensitive friend who convinces the hero of his storytelling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. **5, 22, 24, 48, 62, 104, 113, 204, 206, 216, 302, 304, 310, 313, 316, 401, 500, 503, 519, 528, 529, 532, 603, 607, 609, 636, 637, 707, 708, 721, 724, 754, 801, 808, 809, 818, 820, 904, 915, 920, 937, 957, 962, 967**

★ **SUMMER—**(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Shot in 16 mm. and blown up to an acceptable-looking 35 mm. (Sept. 8, 1986) R. **81**

THAT'S LIFE!—(1 hr. 42 min., '86) A man with great personal and professional success tries to come to grips with his good fortune: a comedy. With Jack Lemmon, Julie Andrews, Sally Kellerman, Robert Loggia, Jennifer Edwards, Rob Knepper, Matt Lattanzi, Chris Lemmon, and Felicia Farr. Written by Milton Wexler and Blake Edwards. Dir. Edwards. PG-13. **40, 54, 530, 532, 609, 612, 702, 754, 807, 905, 962**

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, Alexis Smith, Dana Carvey, and Darlanne Fluegel. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. **20, 24, 42, 53, 100, 104, 107, 109, 113, 200, 205, 206, 208, 218, 220, 300, 304, 309, 310, 313, 316, 320, 503, 504, 506, 508, 514, 518, 532, 600, 607, 609, 612, 618, 620, 641, 705, 706, 708, 712, 713, 722, 724, 754, 759, 802, 816, 818, 821, 901, 905, 916, 917, 919, 931, 956, 962, 972**

TWIST AND SHOUT—(1 hr. 39 min., '85) In Danish, Eng. subtitles. The coming-of-age story of two young men in Denmark—one is handsome and easygoing, the other troubled by a sick mother and a strict father. With Adam Tonsberg, Lars Simonsen, Ulrikke Juul Bondo, and Camilla Soeberg. Screenplay by Bille August and Bjarne Reuter. Dir. August. R. **63**

WHERE THE RIVER RUNS BLACK—(1 hr. 40 min., '86) The tale of an orphan boy living in the Amazon jungle who is thrust into a world of violence and greed. With Charles Durning and Alessandro Rabelo. Shot on location in Brazil. Screenplay by Peter Silverman and Neal Jimenez, based on the novel *Lázaro*, by David Kendall. Dir. Chris Cain. PG. **85**

REVIVALS

BLACKMAIL (1929)—(1 hr. 26 min.) Alfred Hitchcock's first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering the man who attempted to rape her. With Anny Ondra, Sara Allgood, and Cyril Ritchard. **86**

CADDYSHACK—(1 hr. 39 min., '80) A pleasantly undistinguished comedy of the *Animal House* genre. A loudmouthed boor (Rodney Dangerfield), a flipped-out groundskeeper (Bill Murray), and a group of loutish young caddies (led by Michael O'Keefe) louse up a stuffy Florida golf club. Much slapstick and various bad-taste outrages. Harmless enough, and occasionally very funny. With Chevy Chase. Dir. Harold Ramis. **2**

DAYS OF HEAVEN—(1 hr. 35 min., '78) An odd, atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, a product of overly understated performances and a thin script by director Terrence Malick. **86**

DIAL M FOR MURDER—(1 hr. 45 min., '54) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of a drawing-room play (by Frederick Knott). With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **83**

EBOLI—(Uncut: 3 hr. 30 min., '79) In Italian, Eng. subtitles. The Francesco Rosi adaptation of Carlo Levi's *Christ Stopped at Eboli* is achingly beautiful but full of holes and forlorn, straying episodes that never build dramatically. Rosi's flowing visual rhythms and Pasqualino de Santis's somber blue-gray photography put you under a spell. With Gian Maria Volonte. **9**

GASLIGHT (1944)—(1 hr. 54 min.) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. **83**

THE HOME AND THE WORLD—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. Satyajit Ray's film starts slowly, but it builds to a shattering climax. In Bengal in the early 1900s, a liberal landowner (Victor Banerjee) introduces his wife to an old friend, a political radical, who mesmerizes her, and they begin to have an affair. The movie is both a perverse love triangle and a definitive portrait of the modern political agitator who charms and arouses without much thought for the effect he's having. Based on a novel by the Nobel laureate Rabindranath Tagore. **86**

THE LAST DETAIL—(1 hr. 45 min., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about two Navy lifers who transport a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison. From a Darryl Ponicsan novel. **86**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, premieres this year, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **88**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **8**

MURDER MOST FOUL—(1 hr. 31 min., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead,* with Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. **83**

THE MYSTERY OF KASPAR HAUSER—(1 hr. 50 min., '75) In German, Eng. subtitles. Werner Herzog's passionately idiosyncratic and elegantly ironic drama is based on a true story—the sudden appearance in 1820s Germany of a young man hidden from the world and raised entirely in darkness. With Bruno S. **9**

THE WORLD OF APU—(1 hr. 43 min., '59) In Bengali, Eng. subtitles. The final third of Satyajit Ray's famed Apu trilogy is the poignant drama of a young intellectual's life—his hungers and struggles, marriage, personal tragedy, and final maturing. A profoundly moving work of realism and subtle cinematic poetry. With Soumitra Chatterji and Sharmila Tagore. **86**

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BROADWAY

Previews and Openings

Wednesday, October 1

YOU NEVER CAN TELL—A revival of the 1905 George Bernard Shaw comedy; directed by Stephen Porter. Featured in the cast are Uta Hagen, Philip Bosco, Amanda Plummer, Stefan Gierasch, and Victor Garber. Previewing now prior to a 10/9 opening. Preview seats are $27, and $30 for Sat. evenings. Tues. thru Sat. (after opening) all seats are $30, and $33 for Sat. evenings. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

Friday, October 3

RAGGEDY ANN—Ivy Austin has the title role in a musical, with book by William Gibson, music and lyrics by Joe Raposo, directed and choreographed by Patricia Birch. It's about a spunky little girl and the doll that comes alive to save her life. Scott Schaefer plays Raggedy Andy, and featured in the cast are Elizabeth Austin, Joel Aroeste, Bob Morrissey, Leo Burmester, Gordon Weiss, and Gail Benedict. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Previews start 10/3 prior to 10/16 opening; seats (exc. for Wed. mat.) $30 to $40, Wed. mat. $25 to $35. **Nederlander Theater,** 208 West 41st Street (921-8000). All major credit cards.

Monday, October 6

ROWAN ATKINSON AT THE ATKINSON—The 31-year-old Oxford-graduate rubber-faced, loose-limbed, laser-witted (that's what *he* says) British comedian in an evening of entertainment, aided and abetted by Angus Deayton, and written by Dick Curtis, Ben Elton, and Rowan himself; directed by Mike Ockrent. Previews start 10/6 prior to a 10/14 opening. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m.; $25 to $32.50; Fri. and Sat. at 8 p.m., $27.50 to $35. **Brooks Atkinson,** 256 West 47th Street (245-3430). All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $19.50 to $29.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m., $17 to $27. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance (if you get there early enough). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are Jack Wallace, Swoosie Kurtz, Christine Baranski, and Faye Grant. Tues. thru Sat. at 8 p.m., Wed., Sat. at 2 p.m., and Sun. at 3 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (787-6868). All major credit cards. **IRLS.** (Final performance at the Beaumont is 10/5. Play reopens at the **Plymouth Theater,** 236 West 45th Street (239-6200) on 10/14, with John Mahoney back to replace Jack Wallace. Tickets will be $32.50 top during the week, $35 top on weekends.)

I'M NOT RAPPAPORT—Hal Linden and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Wed. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50; Thurs. at 2 p.m., $17.50 to $25. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY—A special limited-run return engagement of the Royal Shakespeare Company's production of the 1839 Charles Dickens novel, adapted by David Edgar and directed by Trevor Nunn and John Caird. Featured in the cast of 36 actors, who play over 130 characters, are Michael Siberry as Nicholas, David Delve as Mr. Squeers, John Lynch as Smike, DeNica Fairman as Kate, and John Carlisle as Ralph Nickleby. Part I is four hours in length with one intermission. Part II is four and a half hours long with two intermissions. All tickets for the two parts are $100. You cannot buy a ticket for just one part (and you wouldn't want to); plays through 10/12 only! **Broadhurst Theatre,** 235 West 44th Street (349-600). All major credit cards.

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). All major credit cards.

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Wed. and Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., Sun. at 3 and 5 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, John Herrera and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theater piece written and directed by Jane Wagner. Lily is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50; thru 10/5. **Plymouth Theatre,** 236 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines (until 10/4; her role is to be taken over 10/6 by Betty Buckley) as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Peters is a one-woman show for the first act; then come the dancers! They are: John Meehan, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m.; $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. ● **IRLS**

SWEET CHARITY—Debbie Allen stars (thru 10/26; on 10/28 Ann Reinking replaces her) in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 thru $45; Wed. at 2 p.m., $25 thru $40. **Minskoff Theatre,** corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

ANGRY HOUSEWIVES—Musical with book and lyrics by Anna Marie Collins and music by Chad Henry. The housewives trade in their hair curlers for mohawks and become a punk rock band; directed by Mitchell Maxwell. With Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Michael Manasseri. Tues.–Thurs. at 8, $15–$26.50; Fri. at 8, Sun. at 3 & 7, $15 to $28.50; Sat. at 7 & 10, $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Jonas Abry, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, and Rachelle Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $16 to $18; 10/21 thru 12/14. **Second Stage Theater,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; from 10/7. **Public/Shiva Theater,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, and Nathan Lane. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $24.50 to $27.50 (call theater for details); from 10/19. **Promenade Theatre,** Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village. Previewing now ($12.50 to $15); opens 10/7 ($15 to $17.50); Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m. Theater at **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $22.50. **Audrey Wood Playhouse** at the Jack Lawrence Theatre, 359 West 48th Street (307-5452).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets play with music about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn; directed by Roger Sullivan. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16; from 11/1. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

GROUCHO: A LIFE IN REVUE—Frank Ferrante stars in the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m, Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; Previewing now; all tickets are $17.50. Opens 10/8, %22.50 to $27.50. **Lucille Lortel Theatre,** 121 Christopher Street (221-8466).

HITLER'S CHILDHOOD—Niklas Raadstroem's play is a study of hidden violence in child-rearing focusing on the actions of one family living in Austria at the turn of the century. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12 to $15; thru 10/12. **Irish Arts Center,** 533 West 51st Street (944-9300).

KRAPP'S LAST TAPE—Samuel Beckett's classic, directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $15 to $20; thru 10/5. **Samuel Beckett Theater,** 412 West 42nd Street (695-5429).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars brilliantly as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $25. **Westside Arts,** 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8, Sat. at 2, 5, 8 p.m., Sun. at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NOT SHOWING—James Ryan's comedy about two sisters who come home for their grandfather's funeral and to deal with their marital problems; directed by Joe Gilford. Featured in the cast are Jordan Roberts, Ashley Gardner, Christina Moore, and W. T. Martin. Thurs. thru Sat. at 8 p.m., Sun. at 2 & 7; $10; thru 10/12. **Theatre Guinevere,** 15 W. 28th St. (679-9071).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, trying to mount a talent show to raise money for a good cause. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m; $25 to $27.50. **Douglas Fairbanks,** 432 West 42nd Street (239-4321).

OKLAHOMA!—A revival of the 1943 Pulitzer Prize winner with music by Richard Rodgers, book and lyrics by Oscar Hammerstein, directed by Kurt Wagemann. Remember "People Will Say We're in Love," and "Oh, What a Beautiful Morning," and, of course, the rousing title song? You'll hear them all again. 10/2 thru 4, at 8 p.m.; $12. **St. Bart's Playhouse,** Park Avenue at 50th Street (751-1616).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $22 to $27. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Schedules change frequently; phone for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are Marilyn Cooper, John Cunningham, Charlotte Moore, Stephen Pearlman, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; $22 to $27.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

RELATIVE VALUES—A revival of Noël Coward's 1951 comedy, directed by William Hopkins. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 10/12. **Theatre,** 103rd Street and Riverside Drive (663-2028).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereda, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Susan Bloch Theater,** 307 West 26th Street (541-8394).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Featured in the cast are Severn Darden, Maggie Roswell, Paul Dooley, Bruce Jarchow, Garry Goodrow, Mina Kolb, and Gerrit Graham. Tues. thru Thurs. at 8 p.m., Fri. at 8:30 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226). **CLOSED**

TIGERS WILD—John Rechy's drama, set in El Paso, in which four teenagers enact dangerous games; directed by Michael Ewing. Featured in the cast are Lyn Chausow, Pete Zapp, Gary Matanke, Frank Whaley, Michael Morrison, Leonard Salazar. From 10/14. **Playhouse 91,** 316 East 91st Street (831-2000).

TODAY, I AM A FOUNTAIN PEN—Israel Horovitz's compassionate comedy about the Yanover family of Canada in the early years of World War II; directed by Stephen Zuckerman. Play is first in a trilogy based on Morley Torgov's book, *A Good Place to Come From.* Featured in the cast are Josh Blake, Stan Lachow, Sol Frieder, Dana Keeler, Marcia Jean Kurtz, Barbara Garrick, Sam Schacht, and Grant Shaud. Tues., Wed., Fri., and Sat. at 8:15 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 2 and 5 p.m.; $23 to $27.50. **Theater 890,** 890 Broadway (239-6200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are author Busch and Becky London, plus a lively chorus of talented singers and dancers. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theater,** 133 Macdougal Street (477-5048). ●

WOZA AFRIKA!—A festival of plays, written, directed, and performed by South African artists. Final attraction, 10/1 thru 5, is *Born in the R. S. A.,* developed by Barney Simon and a seven-member cast featuring Fiona Ramsay, Timmy Kwebulana, Thoko Ntshinga, Vanessa Cooke, Terry Norton, Gcina Mhlophe, and Neil McCarthy. $20 and $25. **Mitzi Newhouse,** at Lincoln Center, 150 W. 65th St. (239-6277). **IRLS**

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: Mary Shelley's *Frankenstein,* Christopher Marlowe's *Dr. Faustus* and *Massacre at Paris;* Shakespeare's *Hamlet.* Thurs. thru Sun. at 8 p.m.; $8 to $10; thru 10/12 (call theater for specifics). **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City,* a play which spins a web of mystery and explores the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Wed. thru Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$26. In repertory with *City* is Caroline Kava's *The Early Girl,* which explores the competition and compassion of businesswmen; directed by Munson Hicks. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—First of the new season is Jean Genet's *The Maids,* in which two French servants rehearse the murder of their mistress; directed by David Kaplan. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; 10/8 thru 11/1; $20. **Theater,** 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio,* in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *The Dreamer Examines His Pillow,* in which a father, daughter, and her boyfriend struggle with the power of sexual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15; thru 11/23. **47th Street Theatre,** 304 West 47th Street (265-0794).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits, plus material suggested by the audience. *From Left Field,* by Joan Harvey. Fri. & Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life,* the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $15. 10/9, John Webster's *The Duchess of Malfi* joins the repertory. In it, the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Carmilla,* a vampire tale, written and directed by Wilford Leach, with music by Ben Johnston, based on the LeFanu supernatural novella. With Camille Tibaldeo, Margaret Benczak, Audrey Lavine, Don Harrington, Ken Jennings, and Nancy Heikin. Wed. thru Sun. at 8 p.m.; $12 to $20; thru 11/2. **La Mama, E. T. C. Annex Theatre,** 74A East Fourth Street (475-7710).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish,* a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m. Fri. at 8 p.m.; $12 to $14. **Little Theatre at the Lamb's Club,** 130 West 44th Street (997-1780).

LATIN AMERICAN THEATRE ENSEMBLE—Ugo Betti's *Crime on Goat Island (Delito en la Isla de las Cabras)* in Spanish, directed by Victor Acosta, about a man suddenly entering the lives of three women on a lonely island. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/19. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MANSTAGE PROJECT—A new company devoted to plays of the male experience: D. R. Andersen's gay mystery-romance, *Dancin' in the Dark,* directed by Leslie Irons, plays Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $10. Joining *Dancin',* in repertory on 10/6, *The Green Bay Tree.* **Shandol Theater,** 137 West 22nd Street (243-9504).

MEAT AND POTATOES COMPANY—George Bernard Shaw's comedy, *Misalliance,* about a respectable underwear manufacturer, a burglar, a Polish lady acrobat, and an airplane pilot; directed by Neal Weaver. Featured in the cast are Donald Pace, Henry Quinn, Samuel D. Cohen, Jeff Livingston, Kathleen Monteleone, and Owen Thompson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/5. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth anniversary season. Story deals with a young mulatto woman searching for her identity. Tues. thru Fri. at 8 p.m., Sat. at 7:30 p.m., Sun. at 7 p.m., Sat. at 3 p.m., and Sun. at 2:30 p.m.; $18 and $20; from 10/7 thru 11/16. **Theatre Four,** 424 West 55th Street (246-8545).

PAN ASIAN REPERTORY THEATRE—*The Impostor (if I Were Real),* written by three university students in the wake of China's cultural revolution, follows the activites of a rusticated intellectual youth who impersonates the son of a party official to win favors; directed by Ron Nakahara. Keenan Shimizu has the title role. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $12 to $16 ($35 for opening night); 10/7 thru 11/1. **Playhouse 46,** 423 West 46th Street (245-2660).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly.* Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2; Thurs. thru Sun. at 8 p.m.; $7. **Prometheus Theatre,** 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* an anthology of Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's comedy, *Prohibido Suicidarse en Primavera;* thru September. $12 for plays; and $16 to $18 for musicals. Call theater for specific dates. Repertorio Espanol at the **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun at 8 p.m. except Sat. when it's at 7 and 10; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

THE RIVER STAGE—Bram Stoker's *Dracula,* a Gothic romance to take the bite out of the autumn air. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $7; 10/2 thru 26. **River Stage Theater,** 46 Old Fulton Street, Brooklyn (718-852-7360).

ROUNDABOUT THEATRE—*Brownstone,* a musical created by Josh Rubins, Peter Larson, and Andrew Cadiff, is about one year in the lives of five young residents of a Manhattan house. With Rex Smith, Liz Callaway, Kimberly Farr, Ben Harney, and Ernestine Jackson. Tues. thru Sat. at 8 p.m., Wed., Sat., & Sun. at 2 p.m.; $18 to $29; from 10/8. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—A revival of Ward Morehouse III's *The Actors,* set in a seedy Times Square theatrical club, about unending conflicts between a highly successful drama critic and his playwright son, featuring Lore Noto; directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. *Royal Court Cutups* plays Sundays only at 7 p.m. **Royal Court Repertory Theatre,** 301 West 55th Street (956-3500).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built,* Molière's *Tartuffe,* and Michael McGuire's *God's Birthday in the Year of Our Lord 1945,* in repertory. Thurs., fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action,** 46 Walker St. (431-1317).

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Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 2 & 7 p.m.; $15; thru 10/12. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

WINGS THEATRE COMPANY—Two Robert (*Kennedy's Children*) Patrick one-acters: *Bread Alone,* about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages,* about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30 p.m., Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10; thru 11/2. **American Renaissance Theatre,** 112 Charlton Street (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Featured in the cast are Dennis Wit, Sam Baum, Electra McDowell, Joyce Siat, Stephen Parks, Gary Lamadore, James Earl Stewart, Stan Winston, Daniel Forbes, and Julie Renick. Tues. thru Sat. at 8 p.m., Sun. at 2 p.m.; from 10/1. **Quaigh Theatre,** 108 West 43rd Street (221-9088).

BACK IN THE BIG TIME—Musical, with lyrics and music by Johnny Brandon, book by Abe Kroll, directed by Bernard Johnson, has Harold Nicholas of the famed dancing Nicholas Brothers returning to star as an old retired vaudeville hoofer. Mabel Lee portrays the woman who has a special interest in the aging hoofer. Thurs., Fri., and Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/2 thru 26. **South Street Theatre,** 424 West 42nd Street (279-4200).

BEAUTIFUL DREAMER—Greg Zittel's play tells of a beautiful young black lawyer who decides to run for public office after seeing housing discrimination first hand; directed by Lori Lowe. Carolyn Finney, Valerie Brown Bickford, and David Newer are the stars. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m.; 10/7 thru 26. **Pearl Theatre,** 125 West 22nd Street (246-2030).

CHAPTER TWO—Revival of Neil Simon's comedy about a widower's romantic conflicts, directed by Sheila Saunders. Featured in the cast are Christopher Wilde, Sharon O'Neal, Dustin Evans, and Marianne Mantan. 10/5 at 3 p.m.; $6. **The Kittredge Club,** 209 East 39th Street (489-0922).

CLEVELAND—Joan Macintosh stars in Mac Wellman's science fiction fable, expressed through the habits and mechanics of love, described as "a story of a mother and her daughter, a terrible secret." Anne Bogart directs. Fri. and Sat. at 8 p.m.; $8; 10/2, 3, 10, 11. **BACA Downtown,** 111 Willoughby Street, Brooklyn (718-596-2222).

COLE PORTER'S EASY TO LOVE—A musical, conceived and directed by John Bethune, set in 1933, which takes place in a speakeasy in the basement of a New York mansion; choreographed by Robert Speller. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; thru 10/26. Limited seating; phone ahead. **TV Studio 608,** 14 East 4th Street (982-8688). **CLOSED**

THE DOCTOR IN SPITE OF HIMSELF—*Le Médecin Malgré Lui* by Molière; directed by James Manos. It's a burlesque about a buffoon, his vindictive wife, and a pair of young lovers thwarted by parental authority. Fri. and Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $9; thru 10/5. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

DOUBLE BILL—Two plays by Don Kvares: *Earth Woman* and *Spaced Man,* directed by Ted Mornel and featuring Helen Hanft and Lawrence James. Mon. thru Wed. at 8 p.m.; $6; 9/29 thru 10/22. **Sargeant Theatre,** 314 West 54th Street (581-3044).

DOUBLE BILL—Israel Horovitz's *Hopscotch,* and Louise Bormann's *#46,* presented by Prairieland Productions in conjunction with the Dauntless Players. Tues. thru Thurs. at 7 p.m., 10/14 thru 23; $6. **Our Studios,** 622 Broadway (260-1240).

DOWN DANCE HALL ROAD—Play with music, about love, life, frustration, disappointment, contentment, meaningful relationships, rock and roll. Book by Janice Goldberg, music and lyrics by Becca Bandiere and Stephen Cross (these two are in the cast); directed by Rob Brownstein. Also featured in the cast are Paul Spencer, Caroline Serace, Didi Lowe, and Tim Kelleher. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 10/5. **Actors' Factory Theater,** 149 West 29th Street (594-1494).

THE HOLY JUNKIE—John Quinn's anti-drug drama about three ex-junkies trying to stay straight, and the difficulties they encounter from the normal world; directed by James Jennings. Featured in the cast are Kevin Harris, Keith Burns, and Jane Culley. Wed. thru Sat. at 7 p.m.; $6; thru 10/14. **American Theater of Actors,** 314 West 54th Street (581-3044).

HOLLYWOOD AND HIGHLAND—Ted Harris's play, directed by the author, with a company direct from California. Fri. thru Sun. at 8 p.m.; $6; 10/3 thru 26. **Sargeant Theatre,** 314 West 54th Street (581-3044).

THE KNACK—Set in London in 1959, Ann Jellicoe's play explores the whims and uncertainties of youth; directed by John Garrett. Featured in the cast are Gerry Sont, Layne Huckabay, Gregory James, and Dale Fior. Sun. thru Wed. at 7:30 p.m.; $8; thru 10/22. **18th Street Playhouse,** 145 West 18th Street (249-7067).

LILLIAN WALD: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement and originator of child labor laws, nurses in public schools and public playgrounds, plus other nice things. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $10; 10/10 thru 11/2. **Harry DeJur Playhouse,** 466 Grand Street (766-9200, ext. 207).

NARNIA—THE MUSICAL—A British entertainment for family audiences, based on C. S. Lewis's book *The Lion, the Witch, and the Wardrobe,* crosses the Atlantic for a two-week performance; music by Thomas Tierney, lyrics by Ted Drachman; directed by Christopher Biggins. Featured in the cast are Paddie O'Neil, Gareth Marks, plus most of the original London players. 9/29 thru 10/11; $6 to $12. phone theater for specifics. **Christ and St. Stephen's Church,** 120 West 69th Street (SU 7-2755).

NEVER AGAIN—Stephen Young's comedy about love and aggravation, without mitigation, involving a Flushing dentist and a rent-controlled apartment in Forest Hills; directed by Jerry Algozer. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8; thru 9/28. **Riverwest,** 155 Bank Street (243-0259).

THE ORDERLY ROOM—J. M. Treen's serio-comedy examines the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Featured in the cast are Brian Straub, Robert Davis, Allan Riven, William Hill, Jeff Solberg, Michael Heintzman, and Arnold DeMarco. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 10/16 thru 11/9. **TOMI,** 23 West 73rd Street (807-7543).

QUEEN CHRISTINA—Benedicte Paviot has the title role in August Strindberg's play dealing with Sweden's seventeenth-century queen who defied conventions, converted to Catholicism, dressed as a man, and wandered unknown among her subjects; directed by Ann Raychel. Wed.–Fri. at 7; $6; 10/8–17. **13th Street Theatre,** 50 W. 13th St. (675-6677).

SERMONETTES—Ed Cachiane's examination of the media's effect on an aging starlet, a warped family, and a tragic housewife; directed by Christopher Cade. Featured in the cast are Kay Kingston, Lisa Passano, Barbara Harner, and Natalie Priest. 10/16–19, 22–26, 29–31; evenings at 8 p.m., Sun. at 3 p.m.; $8. **Musical Theatre Works,** 133 Second Avenue (279-4200).

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., $10; thru 11/2. **TOMI Theater** at the Park Royal Hotel, 23 West 73rd Street (724-4303).

TARTUFFE—Molière's comedy of religion, lust, and hypocrisy; directed by Steven Keim. Featured in the cast are Mark Lewis, Mary Aufman, Ned Butikoffer, Tom Grasso, and Ann Pasquale. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; 10/16 thru 11/2; $7. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.–Sun. at 8; $5; thru 11/30. **Dramatis Personae Theatre,** 25 E. 4th St. (673-4382).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938–1950, thru 11/9. Childs, 956 Madison (772-6606).

TONY BERLANT—Recent collages made from hundreds of pieces of cut tin assembled with steel brads, thru 10/18. Fourcade, 36 E. 75th (535-3980).

ROSEMARY BOTHWELL—Recent pastel drawings of Buck's County and the Connecticut shore, thru 10/25. Adler, 21 E. 67th (249-2450).

GEORGE CATLIN—A rare 1845 American edition of his "North American Indian Portfolio," based on paintings made during six years of travel among the Plains Indians in the 1830s, thru 11/1. Arader, 23 E. 74th (628-3668).

JUDY CHICAGO—"Powerplay"—oil paintings, drawings, bronze reliefs, and tapestries that depict men controlling women and making war, 10/3–11/1. ACA, 21 E. 67th (628-2440).

CYRIL DAVID—Recent pencil drawings of still lifes, landscapes, buildings, and people, thru 11/11. Staempfli, 47 E. 77th (535-1919).

RONALD DAVIS—Paintings on canvas, resin and fiberglass "paintings," and prints, from 1970–79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures based on the figure, 10/2–11/1. CDS, 13 E. 75th (772-9555).

EDWIN DICKINSON—Portraits and figure paintings, dating from 1914 to 1947, thru 10/1. Hirschl & Adler Modern, 851 Madison (744-6700).

AARON FINK—Paintings and drawings, thru 10/11. Castelli Graphics, 4 E. 77th (288-3202).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, thru 11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

MASAMI KODAMA/CATHY GROPPER—Abstract sculptures in marble and granite/Recent paintings. Thru 10/11. Weintraub, 992 Madison (879-1195).

ANDRE MASSON—Sixty paintings, works on paper, and sculpture that span two decades of his career (1923–43), 10/1–11/20. Kouros, 23 E. 73rd (288-5888).

SOEI OGURA—Noh masks, 10/1–14. Ronin, 605 Madison (688-0188).

NORBERT PRANGENBERG—Recent paintings and terracotta wall pieces, 10/4–25. Hirschl & Adler Modern, 851 Madison (744-6700).

REBECCA RAUBACHER—Large-scale paintings on paper that combine figures with abstract forms, thru 10/18. Cecil, 16 E. 72nd (517-3605).

JUDITH SHEA—Bronze sculptures of the figure that incorporate cast-iron geometric elements, 10/2–11/1. Willard, 29 E. 72nd (744-2925).

ANTONIA MASTROCRISTINO SIRENA—Mystical paintings that have "love" as a theme, by a former opera singer, thru 10/4. Schiller-Wapner, 1 E. 61st (758-0329).

LAURA SPEISER—Recent works in clay, thru 10/4. China House, 1100 Madison (794-9652).

BILL SULLIVAN—Recent oil paintings of the Hudson River, Niagara Falls, Andean volcanoes, and Maracaibo oil rigs, in postcard-like colors, thru 10/25. Einstein, 591 Broadway (226-1414).

CAROL SUMMERS—36 woodcuts from 1968 to the present, thru 10/18. Christie's, 799 Madison (535-4422).

AUGUSTA TALBOT—Sculptures of figures, animals, and furniture in imaginary environments, thru 10/11. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

CAROL WALD—Paintings and collages of figures in interiors, evocative of Dutch genre paintings, thru 10/17. Society of Illustrators Museum of American Illustration, 128 E. 63rd (838-2560).

57th Street Area

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940–1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, thru 11/1. Ross, 50 W. 57th (307-0400).

JOHN TAYLOR ARMS—Drawings, and related prints of France, Spain, Italy, Holland, and Belgium done in 1922 and 1923, thru 10/18. Cole, 200 W. 57th (333-7760).

RICARDO BOFILL—Architectural drawings, thru 10/4. Protetch, 37 W. 57th (838-7436).

DORIS BOTWINICK—Recent limestone sculptures, thru 10/4. Gallery 84, 30 W. 57th (581-6000).

JOHN BUTTON/ROGER WINTER—Landscape paintings by both, thru 10/8. Fischbach, 24 W. 57th (759-2345).

MARTIN DISLER—Recent paintings by this Swiss artist, thru 10/4. Goodman, 24 W. 57th (977-7160).

LYDIA DONA/MICHAEL BYRON/JON KESSLER—Paintings/A mixed-media installation/Sculpture incorporating lights and motors. Thru 10/11. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

RAINER FETTING—Paintings of New York City and the Hudson Valley, plus portraits and 4 bronze sculptures, thru 10/4. Marlborough, 40 W. 57th (541-4900).

R. M. FISHER/STEVE KEISTER/BILL WOODROW—Recent sculpture by all three, thru 10/4. BlumHelman, 20 W. 57th (245-2888).

ALAN JOHNSTON—Abstract paintings and sculpture by a Scottish artist, thru 10/11. Tilton, 24 W. 57th (247-7480).

ARISTODIMOS KALDIS/WALTER MUCH—Paintings/Works on paper. 10/2–29. Deutsch, 20 W. 57th (765-4722).

FRANZ KLINE—Works on paper, thru 10/31. Del Re, 41 E. 57th (688-1843).

IDA KOHLMEYER—New paintings with free-floating symbols, plus sculptures of the same idiomatic shapes, thru 10/18. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

ALEXANDER LIBERMAN—Recent paintings and three-dimensional painted objects titled, "Gates," thru 10/4. Emmerich, 41 E. 57th (752-0124).

ANNE MADDEN—Works in oil and graphite on paper entitled, "Pompeiian Series," 10/4–29. Armstrong, 50 W. 57th (582-881).

AGNES MARTIN/LOUISE NEVELSON—Recent geometric paintings/New wall-reliefs in a series entitled, "Mirror-Shadows." Thru 10/25. Pace, 32 E. 57th (421-3292).

JAN MATULKA—Precisionist and Cubist drawings in India Ink from the 20s and 30s, plus etchings and aquatints, 10/4–29. Schoelkopf, 50 W. 57th (765-3540).

DENNY MOERS—Photographic monoprints of architectural forms and symbols from Turkey and Yugoslavia, 10/2–11/1. Lamagna, 50 W. 57th (245-6006).

HARRY ORLYK—Landscape paintings of upstate New York, thru 10/25. Tatistcheff, 50 W. 57th (664-0907).

NAM JUNE PAIK—Recent laser paintings, photographs, and a monumental video-sculpture in homage to the Brooklyn Bridge, thru 10/25. Solomon, 724 Fifth (757-7777).

HENRY PEARSON—Geometric paintings based on a chess-board format, thru 10/11. Pearl, 38 E. 57th (838-6310).

PETER POSKAS—Recent paintings that depict the passage of seasons through meticulously-rendered images of houses in rural landscapes, 10/1–11/1. French, 41 W. 57th (308-6440).

ROBERT RASELY—Still lifes, interiors, and landscapes in oil on panel, thru 10/4. Schmidt-Bingham, 41 W. 57th (888-1122).

ABRAHAM RATTNER—Paintings and watercolors from the 40s and 50s, 10/2–25. Kennedy, 40 W. 57th (541-9600).

DAN RIZZIE/AVNER MORIAH—Constructed paintings and a group of eight monotypes/Paintings in a series entitled, "War Zone," in conjunction with ARTisrael. Thru 10/4. Siegel, 24 W. 57th (586-0605).

STONE ROBERTS—Recent still-life paintings and interiors, plus drawings, thru 10/1. Schoelkopf, 50 W. 57th (765-3540).

LINDA SANDHAUS—Works on paper, in conjunction with ARTisrael, THE 1980's, thru 10/11. Heesy, 50 W. 57th (245-1420).

RAYMOND SAUNDERS—Recent paintings, drawings, and collages by this California artist, thru 10/29. Dintenfass, 50 W. 57th (581-2268).

SEAN SCULLY—Recent abstract paintings, 10/1–28. McKee, 41 E. 57th (688-5951).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, thru 11/1. Janis, 110 W. 57th (586-0110).

RICHARD STANKIEWICZ/MICHAEL DE LISIO—35 ink drawings by this sculptor, from the late fifties and early sixties, plus several sculptures from the same period/Sculpture. Thru 10/4. Zabriskie, 724 Fifth (307-7430).

T.O.D.T.—An environmental installation, by this group that consists of two brothers, their sister, and a friend, thru 10/4. Kent, 41 E. 57th (980-9696).

JORGEN WARING—Assemblages of objects such as old books painted stark white, used paintbrushes, packages tied with string, and photographs, thru 10/25. At Arras, 24 W. 57th (265-2222) and Arras East, 725 Fifth, Trump Tower (265-2222).

WILLIAM T. WILEY—Five recent large-scale paintings, plus watercolors, thru 10/23. Frumkin, 50 W. 57th (757-6655).

East Village

SERENA BOCCHINO—Paintings of musical instruments in abstract backgrounds, thru 10/5. Jus de Pomme, 338 E. 11th (674-5389).

JOANNE BROCKLEY—Recent mixed-media sculptures, 10/2–26. Avenue B, 167 Ave. B (473-4600).

ERIC ERNST—Geometric paintings, 10/1–26. Area X, 200 E. 10th (477-1177).

PERRY HOBERMAN—Sculptures with light projections, thru 10/5. Postmasters, 66 Ave. A (477-5630).

JEFF KOONS—"Post-modern" sculptures, thru 10/31. International With Monument, 328 E. 11th (460-0963).

GEOFFREY ROGERS—Abstract paintings, thru 10/5. Sherkat, 526 E. 11th (529-9525).

DAVID SPEED—Landscape and cityscape paintings influenced by Haitian painting, modern Chinese landscapes, and Impressionism, thru 10/5. M-13, 413 E. 9th (505-9016).

JOHN TOMLINSON—An installation of paintings based on the frescoes by Veronese in Palladio's Villa Barbera at Maser, thru 10/11. 9th Precinct, 309 E. 5th (982-7933).

BARBARA VALENTA—Recent wood constructions, thru 10/15. Bockley, 66 E. 7th (420-9835).

JAMES VALKUS/DONALD VEILLEUX—Paintings of imaginary vistas and events/Painted ceramic vessels. 10/1-31. On the Wall, 328 E. 11th (460-0963).

JACK WEISBERG—Sound sculptures, 10/1-29. La Mama-La Galleria, 6 E. 1st (505-2476).

SoHo and TriBeCa

ED BAYNARD—Recent paintings of flowers in vases, 10/1-25. Steinbaum, 132 Greene (431-4224).

JAMES BROWN—Recent paintings and sculptures, 10/4-25. Castelli, 420 W. Broadway (431-5160).

DAVID BRYSON—Abstract geometric oil paintings and works on paper, thru 10/25. Rosenberg, 115 Wooster (431-4838).

KENDALL BUSTER—An installation and drawings, thru 10/4. Brown, 100 Greene (219-1060).

WERNER BUTTNER/WALTER ROBINSON—A series of paintings titled, "Half an Hour of Modern Art"/Recent "Spin Paintings." Thru 10/11. Metro Pictures, 150 Greene (925-8335).

JOHN CAGE—Eight silkscreened Plexiglas works based on the I-Ching, thru 10/4. Burgin, 270 Lafayette (219-8379).

WENDELL CASTLE—Recent sculpture, thru 10/19. Milliken, 98 Prince (966-7800).

GIORGIO CAVALLON—Selected oil paintings, 10/2-25. Gruenebaum, 415 W. Broadway (966-3646).

JOHN CHAMBERLAIN—Small-scale works on paper made in Germany in 1970, thru 10/25. Alexander, 59 Wooster (925-4338).

Y. J. CHO—Realist oil paintings that depict segmented views of warehouse buildings in lower Manhattan, thru 10/4. O. K. Harris, 383 W. Broadway (431-3600).

GENE DAVIS—Hard-edge stripe paintings from 1960-66, many of which have never been exhibited before, thru 10/25. Cowles, 420 W. Broadway (925-3500).

RAFAEL FERRER—Small paintings made from direct observation, including portraits, nudes, and landscapes in Mexico and the Dominican Republic, thru 10/8. Hoffman, 429 W. Broadway (966-6676).

REVEREND HOWARD FINSTER—Visionary paintings and sculptures from 1976 to 1979, plus works by other self-taught artists, thru 10/11. Cavin-Morris, 100 Hudson (226-3768).

PETER FISCHLI & DAVID WEISS—Collaborative works in sculpture, photography, and film, by two Swiss artists, thru 10/11. Sonnabend, 420 W. Broadway (966-6160).

ROY FOWLER—Recent abstract paintings, 10/4-11/1. Plumb, 81 Greene (219-2007).

CONNIE FOX—Large-scale abstract paintings, thru 10/4. Ingber, 415 W. Broadway (226-2221).

VINCENT GALLO—Paintings of still-life images, such as a bowl of grapes, on rusted metal sheets, 10/4-31. Nosei, 100 Prince (431-9253).

IRA JOEL HABER—"Made in Columbus"—drawings and a set of seven unique ceramic plates made while the artist was teaching at Ohio State University, thru 10/18. Herlin, 68 Thompson (431-8732).

RICHARD HULL—Recent paintings of mysterious architectural settings, thru 10/11. Kind, 136 Greene (925-1200).

FRANK HYDER—Recent large-scale mixed-media paintings of the figure, 10/1-11/8. Rentschler, 72 Greene (334-1239).

GENERAL IDEA—An installation of a mythological trophy room entitled "The Armoury of the 1984 Miss General Idea Pavillion," thru 10/11. 49th Parallel, 420 W. Broadway (925-8349).

PATRICK IRELAND—Drawings from 1965-85, and an installation, thru 10/19. Clocktower, 108 Leonard (233-1096).

RON JANOWICH—Large-scale black abstract paintings on arc and cross-shaped canvases, 10/2-11/1. Van Eck, 420 W. Broadway (219-0717).

DONALD JUDD—Recent sculptures of painted metal, plywood, and colored Plexiglas, 10/4-11/1. Cooper, 155 Wooster (674-0766).

ON KAWARA—Twenty years of his "Date Paintings," thru 10/14. Sperone Westwater, 142 Greene (431-3685).

MARK KOSTABI—Two series of paintings—one titled "Interiors," which is based on compositions by well-known painters, another called "Drop Cloths," in which fabrics, drop cloths, and found paintings have been used, thru 10/11. Feldman, 31 Mercer (226-3232).

JOSEPH NECHVATAL—Recent paintings made with a computer and robotic arms, thru 10/25. Alexander, 59 Wooster (925-4338).

ALIRIO PALACIOS/SCOTT PONEMONE—New works on paper by a Venezuelan artist, thru 10/28. Meticulously-rendered watercolors in a social-realist style, thru 10/21. Littlejohn-Smith, 133 Greene (420-6090).

ARNULF RAINER—Etchings from 1960-85, thru 10/18. Roeder, 545 Broadway (925-6098).

JAMIE REID—Graphics, ink drawings, paintings, and stage canvases by this artist who designed record jackets for the Sex Pistols, thru 10/4. Baer, 270 Lafayette (431-4774).

KRIS RUHS—Cascading wall pieces and large-scale relief paintings, all assembled from found wood; paintings by three Israeli artists, in conjunction with ARTisrael, THE 1980's, thru 10/4. Green, 152 Wooster (982-3993).

SKIP SNOW—Retinal paintings, thru 10/4. Wood, 127 Spring (431-6003).

CARLOS SOSA—Oil paintings of abstracted figures in bleak, mysterious backgrounds, thru 11/1. Neale, 320 Lafayette (431-5077).

ROBERT STANLEY—Recent paintings, thru 10/11. Davis, 568 Broadway (219-1444).

MIA WESTERLUND-ROOSEN—Large-scale abstract sculptures in concrete, plus drawings, thru 10/11. Castelli, 142 Greene (431-6279).

NORTON WISDOM—Paintings with rectangular compositions, by a Los Angeles artist, thru 10/19. Gallander/Lang, 465 W. Broadway (420-5915).

MARTIN WONG—Highly-detailed paintings of New York City storefronts, thru 10/25. Semaphore, 137 Greene (228-7990).

Other

ROMARE BEARDEN—Collages and watercolors of Mecklenburg County, North Carolina, thru 11/1. Cordier & Ekstrom, 417 E. 75th (988-8857).

JOSEPH BEUYS/ENZO CUCCHI/JANNIS KOUNELLIS—A group of etchings entitled "Suite Tranen"/Etchings and aquatint prints/Two mixed-media works entitled "Finestra" and "Fragmenti di Danza." 10/1-25. Tossan, 305 E. 50th (688-1574).

ADAM CVIJANOVIC—A 65-foot long painting entitled, "Twentieth-Century New York City," that is a panoramic street scene of the Lower East Side, thru 10/19. Cathedral of St. John the Divine, Amsterdam at 112th (316-7493).

WARD DAVENNY—Dream-like landscape drawings in charcoal and pastel, thru 10/18. Ryan, 452 Columbus (799-2304).

ARNULF RAINER—Self-portraits, thru 10/25. Grey Art Gallery and Study Center, 33 Washington Place (598-7603).

TED ROSENTHAL—New painted metal sculpture, thru 10/21. Ala, 32 W. 20th (741-3344).

SUSAN SCHWALB—Large-scale silverpoint drawings, thru 10/31. St. Peter's Church, Lexington at 54th (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Self portraits by 26 artists, including Abakanowicz, Arneson, Bacon, Giacometti, Morley, others; thru 10/4.

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; 10/1-11/15.

GALDY—19 E. 71st (517-8576). "Images of Women" with four centuries of Master Drawings; thru 11/1.

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

HAIME—100 Madison (772-7760). "The Artsounds Collection"—a double record album containing recordings and works of art by Bartlett, Borofsky, Rivers, Wesselman, others; thru 10/4.

KNOEDLER—19 E. 70th (794-0550). "Color On Paper," with works by Baziotes, De Kooning, Frankenthaler, Gottlieb, Pollock, Stella, others; thru 10/4.

KOVESDY—897 Madison (628-6886). Futurist works by Delauney, Exter, Kupka, Mattis-Teutsch, Scheiber, others; 10/1-12/20.

MARBELLA—28 E. 72nd (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Sloan, Wyant; thru 10/11.

PERLOW—980 Madison (517-5858). Recent landscape paintings by Koch, Nichols, Smith, Sweeney; thru 10/4.

PRAKAPAS—19 E. 71st (737-6066). 10th Anniversary Exhibition, with works by Baumeister, Brancusi, F. Henri, Leger, Malevich, Moholy-Nagy; thru 10/11.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "Strategic Options," with works by Armleder, Basquiat, Federle, Scheibl, others; thru 10/4.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Backstrom, Baselitz, J. Bishop, Penck; thru 10/4.

WENDER—3 E. 80th (734-3460). "The Shanghai Scholar-Artist"—works by modern Chinese artists; 10/1-25.

57th Street Area

COLOMBIAN CENTER—140 E. 57th (421-8270). An exhibit that surveys the history of Colombian architecture; thru 10/3.

GOODMAN—41 E. 57th (593-3737). "Six Artists in Three Forms," with paintings by De Kooning, Johns, Kelly, Lichtenstein, Rauschenberg, Stella; thru 10/25.

HERSTAND—24 W. 57th (664-1379). "Masterpieces of African Art," 10/2-11/1.

LEVER/MEYERSON—16 W. 57th (977-9444). "Selections from the Bay Area," with works by Diebenkorn, Francis, Oliveira, others; thru 10/10.

MIDTOWN—11 E. 57th (758-1900). Recent works by artists in their eighties, including Bishop, Cadmus, Etting, Gross, Gwathmey, Soyer, others; thru 10/11.

MILLER—41 E. 57th (980-5454). "The Paul Magriel Collection of American Sculpture," with works by Hoffman, Flannagan, Lachaise, Manship, Saint Gaudens, Whitney; thru 10/4.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Kokoschka, Moser, Schiele, others; thru 11/8.

SHIPPEE—41 E. 57th (319-2044). Paintings, prints, sculpture and constructions by Baker, Calabro, Gregson, Lollar, Pfeiffer, Seelbach; thru 10/18.

WASHBURN—41 E. 57th (753-0546). A 15th-anniversary exhibition, with works by Bruce, Dove, Hartley, Heade, Johnson, O'Keeffe, others; 10/1-11/1.

WUNDERLICH—41 E. 57th (838-2555). "Outward Bound"—a collection of 26 marine paintings by Birch, Buttersworth, Moran, Stobart, others; thru 11/8.

East Village

BROMM—170 Ave. A (533-4233). "Non-Objective," with works by Andre, Castoro, Highstein, Judd, Lewitt, Martin, Nonas, Shapiro, Sonnier; thru 10/12.

B-SIDE—543 E. 6th (477-6792). Works that explore the urban, personal, and political angst of the 80s, by Coraggio, Nortvedt, Prol, Scarpulla, others; thru 10/12.

CAPP—223 E. 10th (982-4444). "Sacred Secrets," with works by Benesh, Chariot, Fujimura, Pierson, others; thru 10/5.

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). Recent works by Elaine, Geltner, Palmer; thru 10/5.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Blair, Moore, McMahon; thru 10/10.

CHRONOCIDE—155 Ave. B (460-8101). "Dream Weavers," with works by Adelman, Gay, Trivieri, Woodward, others; thru 10/1.

HUMPHREY—242 E. 5th (529-0692). Paintings, serigraphs, lithographs and, Pre-Columbian ceramics in a show curated by Edgar Negret; thru 10/26.

LOUGHELTON—19 Second Ave. (529-2288). Works by Advent, Bickerton, Belcher, Burden, Frailey, Welling, others; thru 10/4.

PARKER/BRATTON—322 E. 11th (228-7023). "Femmes du Monde," with works by Blyn, Chemin, de Villepoix, Fraser, Laing, Spero; thru 10/5.

PICTOGRAM—443 E. 9th (865-5476). Works on paper by Crull, Glover, Griffin, Lederer, Maisner, Miller, Wye; thru 10/5.

P.P.O.W.—337 E. 8th (529-113). New works by Benney, Dillon, Houston, Nelson, Torres, others; thru 10/5.

SALVADOR—216 E. 10th (228-3165). Works by Apfelbaum, Bourgeois, Graves, Park, Putnam, Wharton; thru 10/5.

SHAINMAN—500 E. 11th (460-5890). "The New Metaphysical Dream," with works by seven Italian painters; thru 10/19.

SHARPE—175 Ave. B (777-4622). Paintings and sculptures by gallery artists; thru 10/26.

WOLFF—513 E. 6th (460-5844). Recent paintings by Armleder, Glick, Komoski, Spence, Wool, others; thru 10/12.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; thru 11/8.

ARTISTS SPACE—223 W. Broadway (226-3970). Selections from the Artists File, with works by Ahrens, Bahc, Dryer, Moses, Winter, others; thru 10/18.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Particulars," with works by Artschwager, Crumplin, Fisher, Raetz, Sheehan, others; thru 10/11.

BAUM—109 Hudson (219-9854). "The Decay of the Urban Landscape: Beauty in the Beast," with works by Bianchi, Elozua, Kapp, Moore, Rubin, Staller, Weber; thru 10/18.

BRANDT—568 Broadway (431-1444). Works by Anderson, Komoski, Spitzer, Tuttle; thru 10/11.

CROWN POINT PRESS—568 Broadway (226-5476). Crown Point Press woodblock prints, 1982-86, by Diebenkorn, Hunt, Ida, Katz, Steir, others; thru 10/11.

CUTLER—164 Mercer (219-1577). "When Attitudes Become Form," with works by Anselmo, Armleder, Jaar, Parrino, Ruppersberg, Wachtel, others; thru 10/15.

DILAURENTI—383 W. Broadway (925-5100). Paintings of the female nude by Cobo, Ferrer, Garabedian, Georges, Glantzman, Hartigan, Nickson, Rifka, Wesselman, Witz; thru 10/18.

EXIT—578 Broadway (966-7745). Paintings, sculpture, photography, and video by Batsry, Bear, Corn, Diaz, Diodato, Downey, Sokov, Vasulka, others; thru 10/18.

GOOD—39 Great Jones (420-9063). Works by Baziotes, Negroponte, Row; thru 10/11.

GREENWALD—181 Mott (219-1642). "In Black & White," with works by Andrews, DiNicola, Hristoff, Moore, Rubin, Seagram, others; thru 10/18.

HARM BOUCKAERT—100 Hudson (925-6239). Works by Artschwager, Saret, Steir; thru 10/11.

HENOCH—80 Wooster (966-6360). Fall invitational, with works by Hoppock, Kelly, Luino, Means, Michelson, Ring; thru 10/26.

HUDSON—105 Hudson (925-7290). Works by 18 artists; thru 10/11.

LAART—112 Mercer (226-4941). Paintings, drawings, and sculptures by Los Angeles-based artists; thru 10/11.

LORENCE-MONK—568 Broadway (431-3555). Paintings and drawings selected by the gallery's directors; thru 10/11.

SCHREIBER/CUTLER—171 Spring (925-1441). "Nightscapes," with paintings by Craddock, Deutsche, Dodd, Keever, Poskas, Wilson, others; thru 10/1.

SHAFRAZI—163 Mercer (925-8732). "What It Is," with works by Baechler, Dokoupil, Kosuth, Ruscha, Taafe, Warhol, others; thru 10/11.

SHAPOLSKY—99 Spring (334-9755). Paintings by McFarlane, Nonn; sculpture by Falkenstein; thru 10/25.

THORP—103 Prince (431-6880). Works by Butterfield, Goodman, Helm, Kaplan, Leaf, Santore, others; thru 10/11.

TWINING—568 Broadway (431-1830). Drawings by Benca, photographs by Akin & Ludwig; thru 10/6.

Other

CITY—2 Columbus Circle (974-1150). "Cinemaobject," with works by Adams, Baldessari, Bolande, Graham, Kramer, Sherman, Smithson, others; thru 10/11.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Stephan Eins's "Salon," with indoor and outdoor works by Beirne, Edwards, Pichler, Slam, Wheeler, others; thru 10/11.

GALERIA VENEZUELA—7 E. 51st (826-1680). "The Art of the Warao Indians;" thru 10/24.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850-1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; thru 11/15.

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8731). "William McGee: Selected Works, 1956-1986," thru 10/26; "Arts of Adornment: Contemporary Wearable Art from Africa and the Diaspora;" thru 10/12.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by the founding faculty, including Geist, Guston, Katz, Murch, Vicente, others; thru 10/10.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatal, Winters, others; thru 11/17.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). Works that are unframed and pinned to the wall, by Diamond, Helal, Mozenter, Nagy, Ross; thru 11/1.

SWISS INSTITUTE—35 W. 67th (873-3761). Works by eight Swiss artists living in New York City, including Bertoglio, Bonetti, Monti, Paulon, others; thru 10/26.

PHOTOGRAPHY

JEAN CHARLES BLANC/KUISTON HALLE—Sculptures, photographs and painted prints of an imagined American West/Photographs of Rodin's sculptures that were commissioned by the Musee Rodin in Paris. Thru 10/11. Pace/MacGill, 11 E. 57th (759-7999).

RAYMOND DEPARDON—"San Clemente" and selected photographs, thru 11/8. Burden, 20 E. 23rd (475-8790).

ALFRED GESCHEIDT—Satirical photographs, thru 11/1. Nikon House, 620 Fifth (586-3907).

I. C. P.—Fifth at 94th (860-1783), Tues. 12-8 (5-8 free), Wed.-Fri. 12-5, Sat.-Sun. 11-5, $2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

LOTTE JACOBI—Photogenics in vintage silver prints and twelve recent palladium prints, of abstract images, thru 10/4. Photocollect, 740 West End (222-7381).

JANAPA—402 E. 12th (777-1448). Photographs by Barazani, Guedalia, Laor, Meron, Pedahzur, Setzemski, in conjunction with ARTisrael: The 1980s, thru 10/5.

TEOBERT MALER/ALFRED P. MAUDSLAY—Photographs of Maya ruins by both, taken in the late 1800s, thru 12/24. Center for Inter-American Relations, 680 Park (249-8950).

JOAN MYERS/VALERY PLOTNIKOV—Photographs of Japanese relocation camps, taken during 1983-85/Portraits of Russian celebrities. Thru 10/16. Pfeifer, 568 Broadway (226-2251).

PHOTOFIND—138 Spring (334-0010). Vintage photographs from 1900-1960, by Abbott, Brassai, Cunningham, Munkacsi, Strand, others; thru 10/25.

DAN POWELL—Still lifes that are constructions of plant forms, vases, figurines, and paper cut-outs, thru 10/25. Ledel, 168 Mercer (966-7659).

PS 122—409 E. 9th (228-4249). "Six Photographers Look at Myth," with works by Adler, Andres, Johnson, Nance, Schlefer, Seador, others; 10/3-26.

RIVERDALE PUBLIC LIBRARY—5540 Mosholu Ave. (at W. 256th), Riverdale (549-1212). Photographs of Riverdale from the 30s and 40s, including images depicting the contruction of the Henry Hudson Bridge and the Parkway; thru 10/30.

NORMAN ROTHSCHILD—Color prints that range from avant-garde abstraction to pictures of New York and Mexico, by the Senior Editor of *Popular Photography*, thru 10/25. Neikrug Photographica, 224 E. 68th (288-7741).

MARCIA SHEER—Images of Central Park taken with a pinhole camera and printed in kallitype, thru 10/29. Puchong, 36a Third Ave. (982-1811).

STALEY-WISE—177 Prince (777-1590). "The Golden Age of Hollywood," with prints by Allan, Coburn, Willinger; 10/2-11/1.

ANNE TURYN—"Flashbulb Memories"—photographs that recall experiences of personal and cultural significance, thru 10/19. Art City, 439 E. 9th (420-0867).

JERRY UELSMANN—Recent surrealistic photographs, thru 10/18. Witkin, 415 W. Broadway (925-5510).

WALTER ZEDNICEK—Photographs of the architecture of Otto Wagner and Adolf Loos, thru 10/10. Austrian Institute, 11 E. 52nd (759-5165).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 10/3, 4, 10,11 at 8: Mac Wellman's "Cleveland." $8.

BROOKLYN BRIDGE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (571-2206). Thru 10/5 at 7:30: Creative Time presents "The Memory Theater of Giulio Camillo." Tues. $10, Wed.-Thur. $12, Fri.-Sun. $15.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 10/2-4 at 8, 10/5 at 3: Janie Geiser's Jottay Theater presents "Blue Night." $7.

P.S. 122—150 First Ave. (477-5288). 10/3-5 at 9: Charles Dennis in "CITYANIMAL." $7.

WHITNEY MUSEUM AT PHILIP MORRIS—120 Park (878-2453). 10/1 at 12:30: Uwe Mengel's "Plaster of Paris, the most beautiful hypocrites in town." Free.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . Lost and Found Traditions: Native American Art 1965-1985; thru 10/5 . . . City of Light; thru 3/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from The Burke Collection; 10/2-12/7.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890-1940; thru 11/23 . . . Video Artist: Carlos De Jesus; thru 10/23 . . .Disarming Images: Art for Nuclear Disarmament; thru 11/23 . . . A Decade of En Foco; thru 11/13 . . . Lorna Bieber: Recent Works; thru 11/19.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Celebration Textiles: Faces and Places; thru 12/1 . . .Monumental Drawing: Works by Twenty-Two Contemporary Americans;

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thru 11/10 . . . Hiroshige: One Hundred Views of Edo; thru 11/5 . . . Reinstallation of Islamic Collection.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 11/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . . Hollywood: Legend and Reality; thru 10/12 . . . Newcomb Pottery: An Enterprise for Southern Women; thru 10/19 . . . "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9) . . . Works by Richard Long; thru 11/30 . . . Recent Acquisitions; thru 11/2.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Jewish Themes/Contemporary American Artists II; thru 11/16 . . . Mayim by Stacey Speigel; thru 11/16 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Bamana: Sculpture from West Africa; thru 3/1/87 . . . Impressionist to Early Modern Paintings from the USSR: Works from the Hermitage Museum, Lenigrad, and the Pushkin Museum of Fine Arts, Moscow; thru 10/5 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . Mrs. Delany's Flower Collages from the British Museum; thru 11/2 . . . Flowers in Mediaeval Manuscripts; thru 11/2 . . . Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9 . . . The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . The Metropolitan Opera: The Television and Radio Legacy; thru 11/22.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.-Sun. 12-6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . From Innovation to Tradition; thru 1/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Vienna 1900: Art, Architecture and Design; thru 10/21 . . . Morris Louis; 10/6-1/4.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . Beyond the Golden Door: Settlement Houses in New York City; thru 11/9.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2.50, seniors and students $2 . . . In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.-Sun. 10-5. $2, children $1. (Free Wed.) Seeing the Light: 83 exhibits on color, light, and perception . . . Feedback: The World of Self-Sensing Machines . . . Realm of the Atom.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . Treasures of Botanical Illustration; thru 10/26 . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . Backstage at the Opera; thru 11/15.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . The Arnold and Seena Davis Collection; thru 11/16 . . . Paintings by Joe Giordano; thru 10/19 . . . Television's Impact on Contemporary Art; thru 10/26 . . . Subway: Photographs by Bruce Davidson; thru 11/30.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10-6. $4, seniors $3, children $2. The Promise of America; thru 3/1/87 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Mechanical Illusions by Robert Cumming; thru 10/19 . . . Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30 . . . John Singer Sargent; 10/7-1/4. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907-1967); thru 11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 10/9. **East,** 219 E. 67th St. (606-0400). 10/1 at 2: 19th and 20th Century American Paintings. On view from 9/27. 10/7 at 10: Furniture, Decorations and Paintings. On view from 10/3.

DOYLE—175 E. 87th St. (427-2730). 10/1 at 10: Fine English and Continental Furniture, Decorations and Paintings including French Empire, Provincial, English Regency and Biedermeier Furniture, Porcelain, Silver and Rugs. On view from 9/27.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 10/11.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/4 at 10:15 & 2: French and Continental Furniture, Decorations, and Clocks. On view from 9/27. 10/7 at 10:15 & 2: Sotheby's Arcade Auctions: Impressionist and Modern Paintings. On view from 10/2.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, October 1

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; pianist Ruth Laredo. "A Beethoven Banquet": Symphony No. 6, "Pastorale"; Piano Concerto No. 5, "Emperor." Town Hall at 8. $5.

MUSIC TODAY, Gerard Schwarz conductor; cellist Andre Emelianoff. Guest artists: tenor Paul Sperry, trumpeter Neil Balm. Beaser's *Songs From "The Occasions"* (N.Y. premiere); Villa-Lobos's *Nonetto*; Wolpe's Septet; Schnittke's *Dialogue,* for Cello and 7 Instruments; Rouse's *Surma Ritornelli* (N.Y. premiere). Merkin Concert Hall at 8. $10.

GENESIS—Rock concert. Madison Square Garden at 8. $17.50, $20.

LOU REED, with The Smithereens. Radio City Music Hall at 8. $20.

SLOVAK CHAMBER ORCHESTRA—Works by Galuppi, Corelli, Sammartini, Manfredini, Pergolesi, Rossini. Metropolitan Museum at 8. $15.

PETER VAN RIPER: WHOMP WHIP MUSIC, with artist Eugenia Balcells. Live video music "on cut alumninum baseball bats with color slides, prepared TV screens, and color video." Alternative Museum, 17 White St. (966-4444), at 8. $6.

GERRY HEMINGWAY, composer-percussionist, with harpist Anne LeBaron and other instrumentalists. New works by Hemingway, incuding "Tyrolienne" and "Dust & Fire." Roulette, 228 W. Broadway, at White St. (219-9695), at 9. $6.

RACHAEL STEUERMANN, cellist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

RAY HORNBLOWER, tenor. Federal Hall, 26 Wall St., at 12:30. Free.

MARK SALMON, pianist. Lincoln Center Library at 4. Free.

WILLIE NELSON, and Sweethearts of the Rodeo. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $28.

Thursday, October 2

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Pinchas Zukerman. Mozart's Violin Concerto in A, K. 219; Strauss's *Alpine Symphony.* Avery Fisher Hall at 8. $7.50–$35.

JUDITH NORELL, harpsichordist. "Bach and . . . " Bach's English Suite No. 6 and Toccata in g; Haydn's Sonata No. 46; Ligeti's 3 Pieces for Harpsichord (N.Y. premiere); Henze's *Euridice Suite* (U.S. premiere). Merkin Concert Hall at 8. $3.

GENESIS—See 10/1.

NEW MUSIC FOR STRINGS, OBOE, PIANO, AND VOICE—Washington Square Contemporary Music Series. With violinists Ryan Brown, Linda Quan; pianist Eliza Garth, oboist Jennifer Graham, violist Lois Martin, soprano Karen Noteboom. Works by George Benjamin, Daron Hagen (N.Y. premiere), Oliver Knussen, Arthur Kreiger, Gary Philo (N.Y. premiere), Donald Wheelock (N.Y. premiere). NYU University Theater, 35 W. 4th St., at 8. $5.

MANNES ORCHESTRA, Yakov Kreizberg conductor. Brahms's Symphony No. 1; Overture to Mozart's *The Abduction From the Seraglio*; a brass concerto, with the 1986 Brass Concerto Competition winner as soloist. Symphony Space at 8. Free.

RACHEL EVANS, violist, with pianist Cheryl Seltzer. Works of Bach, Brahms, Joachim, Gubaidulina. Rutgers Presbyterian Church, 236 W. 73rd St., at 8. $3.

EXPRESSIONS '86— Festival of the Caribbean Cultural Center. Opening concert featuring the Brazilian samba ensemble Grupo Batucada. Steps of City Hall at noon. Free.

MICHAEL DADAP, classical-guitarist/**YEOU-CHENG MA,** violinist. Music by Giuliani, PaganinI, Villa-Lobos, Sor. Green Auditorium, Hexter Building at JASA, 40 W. 68th St. (724-3200), at 1. Free.

EVELYN GLENNIE, percussionist, with pianist Sylvia Wang. Works for tympani, marimba, xylophone. Trinity Church, Broadway and Wall St., at 1. Free.

ELIZABETH LAUER, pianist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Harpist Nancy Allen, violinist-violist Ik-Hwan Bae; flutist Carol Wincenc. Works by D. Scarlatti, Faure, Saint-Saens, Debussy, Spohr. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

WILLIE NELSON—See 10/1.

Friday, October 3

NEW YORK PHILHARMONIC—See 10/2. Today at 2.

GENESIS—See 10/1. **CHECK**

THE ROYAL NEW YORK DOO WOP SHOW—Randy and the Rainbows, The Cadillacs, Richard Blandon and the Dubs, others. Radio City Music Hall at 8. $16.50, $18.50.

NOSTALGIA LATINA—Vocalists from the Caribbean, with the Joe Quijano Orchestra: Vicentico Valdez, Bobbo Capo, Yanil and Gladys Santos, others. Symphony Space at 8. $15.

MIRANDA WU, pianist. Lincoln Center Library at 4. Free.

LAUREN SHAPIRO, singer, songwriter, pianist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Guest is Bucky Pizzarelli, guitarist. Lunch-hour open jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

CHARLENE & ROBIN—Blues, jazz, folk, with vocals, guitar, percussion. The Good Coffee House, 53 P.P.W., Brooklyn (718-768-2972, Fri. after 9 only), at 9:30. $4, including light refreshments.

WILLIE NELSON—See 10/1.

Saturday, October 4

NEW YORK PHILHARMONIC—See 10/2.

ST. JOHN'S CHAMBER ORCHESTRA, Michael Barrett conductor; clarinetist Gervase De Peyer. Pre–St. Francis Day concert. Haydn's Symphony No. 83, "La Poule"; Debussy's *Afternoon of a Faun*; Haydn's "Lark" Quartet; Messiaen *Abyss of the Birds*; songs of Schubert. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

"SOUL STIRRINGS" OF LYNDA TILLERY, with a trio featuring Michele Rosewoman. Greenwich House, 27 Barrow St. (645-2387), at 9 and 10. $10.

NOSTALGIA LATINA— See 10/3.

CLASSICAL AND FOLK MUSIC OF AZERBAIJAN AND ARMENIA—Kavkazi, with Jeffrey Werbock, Gregory Yagudaev. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

EXPRESSIONS '86—See 10/2. Tonight at 8: "Day of Orunmila, the Yoruba God of Divination." Babatunde Olatunji and Drums of Passion; Milton Cardona and Eya Aranla Ensemble; Filhos de Gandhi. Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (307-7420), at 8. $12.

ALEXA STILL, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free, with house admission, 50 cents.

SARAH JOHANNSEN, flutist. Lincoln Center Library at 2:30. Free.

SISTINE CHAPEL CHOIR, Msgr. Domenico Bartolucci conductor. Plainsong, Gregorian Chant, and polyphonic music. C.W. Post Campus Tilles Center, L.I.U., Brooklville, L.I. (516-626-3100), at 8. $16, $18.

KENNY ROGERS/PAUL ANKA, with Lee Greenwood. Meadowlands Arena, N.J., at 7:30. $15.50–$18.50.

WILLIE NELSON—See 10/1.

Sunday, October 5

VIENNA 1900: A FESTIVAL OF MUSIC—LaSalle Quartet, pianist Stefan Litwin, pianist James Levine, soprano Dawn Upshaw. Webern's Piano Quintet; Schoenberg's Six Little Piano Pieces, Op. 19; songs of Zemlinsky, Mahler, and Berg; Zemlinsky's String Quartet No. 2. Museum of Modern Art Titus I Theater, 11 W. 53rd St. (708-9856), at 8. $20, $25.

DONNA ROLL, soprano/**BRADY MILLICAN,** pianist. Music by Liszt, Wagner, Sibelius, Franck, Stravinsky. Alice Tully Hall at 8. $7–$11.

ODETTA, folk singer. St. Francis Day program (see Other Events, page 122, and Paul Winter Consort, below). Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

SI-YO MUSIC SOCIETY—Works by Mozart, Ravel, Bottesini, Dvorak. Pace University Schimmel Center, Spruce St. and Park Row (488-1715), at 3. $5.

MEREDITH PARSONS, mezzo-soprano, with pianist Steven Blier. Works by Ravel, Mahler, Handel, others. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. $6.

THE BACH ENSEMBLE, Joshua Rifkin director; oboist Stephen Hammer, violinist Stanley Ritchie. Music Before

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1800: Bach's Oboe Concerto in E-flat; Vivaldi's Violin Concerto "Il Grosso Mogul"; Bach's Harpsichord Concerto in D and Violin Concerto in d. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

PAUL WINTER CONSORT—With vocalist Susan Osborn, the Omega Dance Company, and the Cathedral Choir. Performance of the *Earth Mass,* as part of the celebration of the Feast of St. Francis (see Other Events, page 122). Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 11 a.m. Free.

NOSTALGIA LATINA—See 10/3. Today, at 1 and 8. Panchito Riset appears at the matinee only, when senior admission is $10.

EXPRESSIONS '86—See 10/2. Today at Aaron Davis Hall, CCNY, 134th St. and Convent Ave. (307-7420), at 6. $12.

BARGEMUSIC—See 10/2. Today at 4.

ROVA SAXOPHONE QUARTET, composers and performers. Celebrate Brooklyn, Prospect Park Picnic House, P.P.W. and 5th St. (718-788-0055), at 3. $5.

"DRACULA," an opera in three acts, by Ron Weidberg, libretto by Donald Nier. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, Dorothy Klotzman conductor. Works by Beethoven, Rossini, Gideon, Rimsky-Korsakov. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 2. $5.

WILLIE NELSON—See 10/1. Today at 3.

KENNY ROGERS/PAUL ANKA, with Lee Greenwood. Nassau Coliseum, Uniondale, L.I., at 7. $16.50, $18.50.

Monday, October 6

WASHINGTON MUSIC ENSEMBLE—Pianist-director Alan Mandel, baritone Jerome Barry, soprano Elizabeth Kirkpatrick, violinist Mary Findley, flutist Jan Pompilo; guest artists percussionist Beverly Johnston, pianist-composer Oscar Morawetz, accordionist Joseph Petric. Works by Kulesh, Aitken, Hartwell, Schafer, Piche, Morawetz. Merkin Concert Hall at 8. $10.

SISTINE CHAPEL CHOIR, Msgr. Domenico Bartolucci director. Works by Palestrina, Victoria, Lassus, Bartolucci, Morales. Avery Fisher Hall at 8. $9–$17.50.

THE MOODY BLUES, with The Fixx. Radio City Music Hall at 7. $20, $22.50.

MANHATTAN PHILHARMONIA, George Manahan conductor. Haydn's Symphony No. 102; Gordon Glor's *Elements* (world premiere); Sibelius's Symphony No. 1. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

NED SUBLETTE—The singer-songwriter in a solo performance of "Black Summer: The Story of Salvation, Kansas." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

DONNA-LEE WENG, pianist. Bach, Liszt, Schubert, Chopin. Trinity Church, Broadway and Wall St., at 1. Free.

RIVERSIDE STRING TRIO—Lincoln Center Library at 4. Free.

THE NEW YORK POPS, Skitch Henderson conductor; pianist Leonard Pennario. Salute to George Gershwin. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $22.50.

Tuesday, October 7

PRISM, Robert Black conductor; tenor Paul Sperry, pianist Sahan Arzruni, the Gregg Smith Singers. Works by Louise Talma, including a world premiere. Merkin Concert Hall at 8. $10.

THE ARDEN TRIO—Pianist Thomas Schmidt, violinist Suzanne Ornstein, cellist Clay Ruede. A concert-lecture. Beethoven's Piano Trio Op. 1, No. 1; Schwartz's Trio (N.Y. premiere); Saint-Saens's Trio in e, Op. 92. 92nd Street Y at 8. $7.50–$10.

TAMAS VASARY, pianist. Liszt's *Annees de Pelerinage*: Book 1, Switzerland; Book 2, Italy. Alice Tully Hall at 8. $10–$14.

BASICALLY BACH—Musica Sacra Chorus, Richard Westenburg director. "The Cross as Agony and as Agon"—a reading of Bach's *St. John Passion,* by Jaroslav Pelikan. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. $5.

THE MOODY BLUES—See 10/6.

THOMAS FLEMING, harmonica, with pianist Angela Manso. Works of Gershwin, Mendelssohn, Tcherepnin, Benjamin. Greenwich House, 27 Barrow St., at 8. $5.

DAVID FRIDDLE, organist. Works by Liszt, including a Prelude and Fugue (from Bach), *The Stations of the Cross,* and *Ad Nos.* Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 8. Free.

NED SUBLETTE—See 10/6.

KAREN RITSCHER, violist/**THOMAS LORANGO,** pianist. Music of Bach, Schumann, Britten. Trinity Church, Broadway at Wall St., at 12:45. Free.

ERICA MASON, vocalist. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, October 8

NEW YORK PHILHARMONIC, Luciano Berio conductor; duo-pianists Katia and Marielle Labeque, violist Aldo Bennici. Berio's *Voci* (N.Y. premiere) and Concerto for Two Pianos and Orchestra; Haydn's Symphony No. 90. Avery Fisher Hall at 8. $7.50–$35.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; Charles Bressler, William Sharp, Ann Monoyios, Mary Ann Hart, Mukund Marathe, Bruce Kramer. Bach's *St. John Passion.* Opening of the Basically Bach Festival, at Central Presbyterian Church, Park Ave. at 64th St. (873-9546), at 7:30. $15.

D'ANNA FORTUNATO, mezzo-soprano/**DAVID DEVEAU,** pianist. "Homage to Franz Liszt." Works by Rossini, Liszt, Schumann, Liszt-Schumann, Liszt-Schubert, Liszt-Rossini. Merkin Concert Hall at 8. $10.

ARDEN TRIO—See 10/7.

CONSORTIUM MUSICUM OF PENNSYLVANIA—Flutist Beth Bullard, violinist Norman Nunamaker, harpsichordist Bruce Gustafson. Music by C.P.E. Bach, Lully, Rameau, Bach (attr.), on original instruments. Church of the Good Shepherd, 240 E. 31st St., at 8. $10.

JANAEL SUGARS, soprano. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

LISA LA CROSS, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 9/29 at 8: Verdi's *Aida,* Santi conducting; Arroyo, Bumbry, Giacomini, Nucci, Giaiotti, Zanazzo. 9/30 at 7: Wagner's *Die Walkure,* Levine conducting; Behrens, Altmeyer, Fassbaender, Hofmann, Estes, Haugland. 10/1 at 8: Puccini's *Madama Butterfly,* Masini conducting; Scotto, Catania, V. Moldoveanu, Nucci. 10/2 at 8: *Aida;* same as 9/29. 10/3 at 8: Puccini's *Manon Lescaut,* Rudel conducting; Mitchell, Mauro, Schexnayder, Tajo. 10/4 at 1:30: *Madama Butterfly;* same as 10/1. 10/4 at 7: *Die Walkure,* Levine conducting; Altmeyer, Meier, Fassbaender, Jenkins, McIntyre, Haugland. 10/6 at 8: *Manon Lescaut*; same as 10/3. 10/7 at 8: *Aida*; same as 9/29.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, $7–$30. 9/30 at 8: Bellini's *Norma,* Pallo conducting; Davis, Lerner, Theyard, Dworchak. 10/1 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Philibosian, Dobish, Bunnell, Wexler, Stone. 10/2 at 8: Bizet's *Les Pecheurs de Perles,* Bergeson conducting; Rosales, Thomsen, McFarland, Dworchak. 10/3: no performance. 10/4 at 2: Massenet's *Don Quichotte,* Bernardi conducting; Marsee, Dworchak, Opalach. 10/4 at 8: Puccini's *La Boheme,* Bergeson conducting; Spacagna, Cusack, Johannsonn, Dickson, Wexler, Hamilton. 10/5 at 1: Davis's X *(The Life and Times of Malcolm X),* Keene conducting; Baskerville, Simpson, Holt, Young, Doss (in English). 10/5 at 7: Boito's *Mefistofele,* Keene conducting; Christos, Cusack, John Cheek (debut), Grayson. 10/7 at 8: Massenet's

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Werther, Comissiona conducting; Woods, Marsee, Garrison, Parker. 10/8 at 8: *X (The Life and Times of Malcolm X),* Keene conducting; Baskerville, Simpson, Holt, Young, Doss (in English).

Other

AMATO OPERA—Mozart's *Don Giovanni,* through 10/12. 10/4, 11 at 7:30; 10/5, 12 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

LIGHT OPERA OF MANHATTAN—10/1-11/2: Friml's *The Vagabond King.* Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. $17.50 Wed. Thurs.; $20 Fri.-Sun.

DRACULA, by Ron Weidberg, libretto by Donald Nier. Brooklyn Museum, Eastern Pkwy. 10/5 at 1:30. Free with museum admission.

OPERATIC CONCERT—Scenes from opera and operetta, including *La Boheme, Carmen,* and *The Student Prince.* Bella Voce Opera Company singers. Damrosch Park, Lincoln Center. 9/30 at 6. Free. Rain date, 10/7.

DANCE

Feld Ballet

JOYCE THEATER—10/7-26. Tickets, $25. First week's programs: 10/7 at 8, 10/8 at 7: *Harbinger; Echo* (N.Y. premiere), with guest artist Karen Kain; *Adieu; The Jig Is Up* (with guest artist Christine Sarry). 10/9 at 8: *The Grand Canon, Echo, Theatre, Straw Hearts.* 10/10 at 8: *Harbinger, Echo, Adieu, Straw Hearts.* 10/11 at 8: *The Grand Canon, Medium: Rare, Theatre, Skara Brae* (world premiere; set to traditional Irish, Scottish, and Breton music). 10/12 at 2: *Straw Hearts, Theatre, The Jig Is Up.* 10/12 at 7:30: *Harbinger, Echo, Over the Pavement, Skara Brae.*

Merce Cunningham Dance Company

BROOKLYN ACADEMY OF MUSIC—10/7-12. Opening program of "Next Wave": The American premiere of "Roaratorio," a collaborative work by Merce Cunningham and John Cage, subtitled "An Irish Circus on Finnegans Wake" and set to passages read from Joyce's work, a five-piece Irish band, and taped sounds. 10/7 at 7; 10/8, 9 at 8: $10-$22. 10/10, 11 at 8; 10/12 at 2: $12-$25.

Jazz Tap Ensemble

JOYCE THEATER—9/30-10/5. Tickets, $20. The company features three dancers and three musicians, with Gregory Hines as guest artist. The program includes seven New York premieres. 9/30 at 7:30; 10/1, 2, 3 at 8; 10/4 at 3 and 8; 10/5 at 3 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—10/1, 3 at 8; 10/5 at 2: **Sachiyo Ito and Company;** program includes new works, and features Kyomai, Okinawan, and Kabuki-style dance . . . 10/4, 5 at 8: **Dnipro Dancers** in authentic Slavic folk dances by children's, teenage, and adult ensembles. Riverside Drive at 120th St. (864-2929). $7.50.

Other

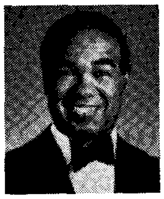
ANDREA FISHER DANCE COMPANY—Lincoln Center Library, 9/29, 30 at 4. Free.

ELLEN FISHER & DANCERS—The choreographer-performance artist. Continental Insurance Atrium, 180 Maiden Lane at Front St. 10/1 at 12:15. Free.

EVA KARCZAG—An evening of her dances, "an improvised journey through remembered moments." Danspace Project at St. Mark's Church Parish Hall, Second Ave. and 10th St. (674-8112). 10/3, 4 at 8:30. $6.

JULIET DU MONT/SCATENISSIMA DANCE COMPANY—"CloudEscape," a dance piece with film, by du Mont. The Gas Station, Ave. B and 2nd St., Loisaida (673-3304). 10/4 at 11 p.m. and midnight. Free.

STEVE GROSS AND EILEEN KELLY—"Genuine Parts," a full-length collaboration. The Field at Pineapple, 599 Broadway, on Houston between Broadway and Mercer (966-3717). 10/3 at 9; 10/4,5 at 8. $7.



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B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
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MC	**MasterCard**
V	**Visa**
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Dress opt:	**Jacket**
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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon–5. Br Sat.-Sun. noon–5. D Sun.-Thurs. 5–11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon–5. D Sun.-Thurs. 5–1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili relleno, shrimp in garlic sauce. L Tues.-Fri. noon–4. D Tues.-Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.-Fri. noon–3:30. Br. Sat.--Sun. noon–3:30. D Sun.-Thurs. 6–11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon–3. D Mon.-Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.-Fri. 7:30–10. L Mon.-Fri. 11:30–4. D Mon.-Fri. 5–9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6–midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30–10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.-Thurs. 5–11:30, Fri.-Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon–midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.-Sat. 11:30–5. Br Sun. noon–3. D Mon.-Sat. 5–11:30, Sun. 3–11. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30–2:30. D Mon.-Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30–11:30. Br Sat.-Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon–3. Light menu Mon.-Fri. 3–6. D Tues.-Sat. 6–11:30. Ent. Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.-Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.-Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30–11:30, Sat.-Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30–5. Br Sun. 11:30–4. D Sun.-Thurs. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.–11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30–4:30. **(I)** **AE, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon–4. D Sun.-Thurs. 4–10, Fri.-Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Italian. Spcls: filet of veal in wine & mustard sauce, veal steak in balsamic vinegar, pasta in vodka. Res. sug. L Mon.-Fri. noon–2:30. D Mon.-Fri. 5:30–11:30, Sat. to midnight. Pianist Tues.-Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon–3. D Mon.-Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.-Thurs. 4–11:30, Fri.-Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.-Thurs. 3–11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—**823 Greenwich St.,** 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—**12 E. 12th St.,** 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—**49 Carmine St.,** 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

HUNAN BALCONY—**305 Sixth Ave., bet. Carmine & W. 3rd Sts.,** 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—**181 W. 10th St., at Seventh Ave.,** 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—**180 Christopher St.,** 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—**330 Bleecker St., at Christopher St.,**924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, CB, DC, MC, V.**

MONTE'S—**97 MacDougal St.,** 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—**1 Fifth Ave., at 8th St.,** 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—**226 Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—**62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—**64 W.10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—**24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—**132 Second Ave., at 8th St.,** 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.-Thurs. 11 a.m.-midnight, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 11-5. Private parties for 100. **(I)** **AE, DC, MC, V.**

ZINNO—**126 W. 13th St.,** 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 5:30-10. Music nightly. **(M)** **AE, V.**

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CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M) AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M) AE.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M) AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E) AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M) AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M) AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–-Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M) AE, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M) AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, 10/15–11/29, wild game festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M) AE, MC, V.**

CADILLAC BAR—15 W. 21st St., 645-7220. Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sat.–Sun. 11:30–3. Private parties for 250. **(I–M) AE, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I) AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I) AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M) AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M) AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M) AE, CB, DC, MC, V.**

HAM HEAVEN—8 W. 38th St., 719-2136. Casual. American. Spcls: mountain pie, ham & sweet potatoes, garden salad, crab & shrimp salad. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–4. D Mon.,Tues. 5–9, Wed.–Sat. to 10. Ent. Mon.–Sat. **(M) AE.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I) AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, burnt duck, medallions of veal with vermouth & capers, steamed salmon basket. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5:30–11. Private party rooms for 8–200. Closed Sun. **(M) AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M) AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M) AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M) AE, CB, DC, MC, V.**

WORLD YACHT CRUISES —Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.–Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2–500. Dancing. **(E) AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Thurs. 5–11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30–4. D daily 4–1 a.m. Also **59 W. 56th St.,** 757-7910. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.–Fri. 11 a.m.–10 p.m. Pre-theatre D 4:30–6:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA !—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug.B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Mon. 5:30–10, Tues.–Sat. to 11. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun. 11–3. Tea daily 3:30–7. "After 7": daily 7–1 a.m. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—*1063 First Ave., at 58th St.,* 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. B Mon.–Sat. 7–11, Sun. 8–10:30. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Daily noon –1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent.**(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M) No credit cards.**

PETROUCHKA—435 E. 86th St., 876-3800. Jacket required. Russian. Spcls: koulibiaka, blini with caviar, pelmeni. Res. sug. D only Tues.-Sun. 6-11. S Tues.-Sun. 11-2 a.m. Private parties. Ent. Closed Mon. **(M-E) AE, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E) AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, capellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. **(M) AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E) AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E) AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M) AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. **(M) AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M) AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M) AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. **(M) AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricassee of lobster, shrimp & scallops. Res. sug. D Mon.-Thurs. 5:45-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E) AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M) AE, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30-11 p.m. daily. **(M) AE.**

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. **(M) AE, CB, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon-5. D daily 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I-M) AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E) AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I) AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. **(M) AE, CB, DC, MC, V.**

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, chili. No res. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Pianist Tues.-Sat. eves. **(I) AE, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. **(M) AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M) AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I) AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

LEFT BANK—442 Amsterdam Ave., bet. 81st-82nd Sts., 362-4429. Casual. French/Continental. Spcls: duck with lingonberry sauce, rack of lamb, bouillabaisse. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Ent. Tues.,Fri.,Sat. **(M) AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. **(M) AE, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10-5. L Mon.-Fri. 10:30-5. D daily 5-2 a.m. **(M) AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.-Fri. noon-2:30. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. **(M-E) AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun.11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I) AE.**

MRS. I'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M) AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Pianist nightly from 7. **(M) AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon-4. D daily 4-midnight. **(M) AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.-midnight. **(M) AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th-85th Sts., 877-7777. Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey & sage. Res. sug. D only Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Pianist Tues.-Sat. from 9. **(M) AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.-Sat. noon-3. Br Sun. 3-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. **(I) AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M) AE, CB, DC.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M) AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. **(E) AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.-Sun. noon-3. D Tues.-Sun. 5-11:45. Bar Thurs.-Sat. 4 p.m.-4 a.m., Sun.-Mon. 7-midnight, Tues.-Wed. 5-1 a.m. Ent. nightly. **(M) AE, MC, V.**

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I) AE, CB, DC, MC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M) AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M) AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. nightly & Br Sun. Private parties for 300. **(E) AE, CB, DC, MC, V.**

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OTHER EVENTS

SPECIAL DAYS, SPECIAL OCCASIONS—The annual **Blessing of the Animals** at the Cathedral of St. John the Divine marks the Feast of St. Francis, as part of a day-long celebration, 10/5 (see also Concerts for the date, page 111). An inter-faith service beginning at 11 a.m. features a procession that includes an elephant, a llama, a camel, and a donkey—and your own pet of whatever persuasion, who's invited to the service as well. From 2 to 5 on the Cathedral grounds, there'll be music and drama, vegetarian foods, animal impersonators (along with the real pets), and information booths on pet adoption and animals' rights. It's all free (316-7563) . . . **Music and Dance Week** sounds like a fine idea for a "week," and festivities center around the Tickets Booth in Bryant Park, just off Sixth Ave. and 42nd St., 9/30–10/3. The 150,000th half-price ticket will be sold sometime during the week (take home a prize if the buyer is you), and there'll be gifts for stoppers-by as well. The guest-appearance lineup: 9/30, at noon, the magical *Mummenschanz* mimes; at 5, Columbia U.'s a cappella men's chorus, The Kingsmen. 10/1, at noon, a live WNYC broadcast with Tim Page interviewing music personalities; at 5, Woodwind Trio. 10/2 at 11:45 a.m., Ralph Dorsey and Friends Jazz Quartet; at 12:15, Mayor Ed Koch, Parks Commissioner Henry Stern, teacher-dancer Jacques D'Amboise; at 5, Mime. 10/3 at 5, Brass Quintet. See Music, page 111, for the booth's hours during the season . . . **Working Boats Weekend** at the South Street Seaport Museum, Fulton St. and the East River, will give us a chance to see how dredges, pilot boats, police boats, and everybody's favorites, the tugs, actually look close up and how they do their important jobs on the city's waterways. They'll all be tied up at the Museum Piers 16 and 17 on 10/4 and 5, noon–5, and you can board some of them for a look around and to see "Little Toot" and other movies. Boarding and film showings come with Museum admission; rest is free (669-9400) . . . **African-culture month** is being celebrated at the American Museum of Natural History, C.P.W. at 79th St., and every weekend there'll be folkloric events like stories, music, dance, and talks on a range of subjects pointing up the diversity of the continent's life and people. Witchcraft, for instance:, 10/4, 5, 1–4:30, when you can learn about this authentic practice and how it was used in a variety of purposeful ways; also, Obara Wali Rahman and Company will demonstrate dance from the Senegambia area. On 10/11, 12, the oral traditions of folksongs, tales, and games will be explored. Free with museum admission . . . **Open house at Families First,** 250 Baltic St., Cobble Hill, in Brooklyn, marks the center's reopening, for new and old members—10/2, 3–5. Children's activities, tours of the center, refreshments, and lots of information about available services and classes in science and aerobics, "kindermusic" and cooking (718-855-3131).

NATURE-RELATED HAPPENINGS for the season include two full-day symposia at the New York Botanical Garden, Bronx: **Landscaping With Perennials,** 10/7, and **Landscaping With Flowering Shrubs,** 10/8. Each begins with registration at 8:30 a.m. and has a final panel discussion at 3:15, with a box lunch included midway in the program. Obviously meant for either experts or the pretty advanced amateurs among us, these meetings feature top speakers in the field, and such intriguing subjects as "The Graceful Grasses," at 1:15 during "Perennials," and "Design and Control in the Shrub Border," at 1:15 during "Shrubs." Fee for each is $70 (220-8720). And while up at the Garden, visit the Haupt Conservatory and its "Country Fair" display: fall foliage, a farm wagon, pumpkins and berries, and literally thousands of chrysanthemums . . . . Also in our northern-neighbor borough, the **Bronx Zoo Himalayan Highlands Habitat** is now open, so we can all see the magnificent snow leopard in its natural setting of caves and ravines, boulders and conifers. There are 18 of them now, the youngest members being four cubs born last year . . . Still farther up and along the Hudson, the 18th-century-style **Marketplace at Van Cortlandt Manor,** in Croton-on-Hudson, continues on weekends through 10/19, 10–5 Sat. and Sun. (also Mon., 10/13). It's all in a country mood, in an open pasture next to the Croton River, with fresh produce, just-baked breads, preserves, baskets and other handcrafted things, together with items from the Manor gift shop, for browsing and buying. The other Sleepy Hollow Restorations are open for visiting too—Philipsburg Manor in North Tarrytown and Sunnyside in Tarrytown (914-631-8200 for admission and information).

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Current Sky Show: "Voyage to the Outer Planets," on the Voyager spacecraft; also "Starborn: Earth's Odyssey Through Time and Space," narrated by Gregory Peck. Weekdays at 1:30 and 3:30; Sat. and Sun. at 1, 2, 3, 4. $3.75; children to 12, $2.

CURTAIN'S GOING UP—The Audelco **Black Theatre Festival** calendar begins 10/2, when Vincent Smith's tribute to vaudevillians Bert Williams and George Walker, *Williams & Walker,* opens at the David & Rae Aronow Theater, CCNY, 136th St. and Convent Ave. Performance times: 10/ 2, 3, 4 at 7:30; 10/5 at 3. Tickets are $12, seniors $6 (except Fri.). Children have their very own series every Sat. at 3, through Oct., and other weekend programs—with the same performance times and ticket prices as the show above—include "A Dance Adventure in Southern Blues," with Lawrence "Butch" Morris, music by Olu Dara, choreography by Dianne McIntyre, 10/9–12; John Pielmeier's *Agnes of God,* 10/16–19; "Bingo!," by Ossie Davis and Hy Gilbert, a musical about Negro League baseball, 10/23–26 . . . **Walt Disney's Magic Kingdom on Ice** will be whirling around the Nassau Coliseum in Uniondale, L.I., bringing skating action a bit different from the Coliseum's usual Islanders fare. Olympic skater Linda Fratianne will have to fight for the spotlight with Sport Goofy, but they'll each have their rooting section. 10/7–12 nightly at 7:30; also 10/9 at 10:30 a.m., 10/11 at noon and 3:30, 10/12 at 1:30. $6.50–$12, kids less some days (516-587-9222) . . . A varied group of dance notables will turn out for two performances as a **benefit for the Foundation for Independent Artists.** Date is 10/6 at 7 and 9:30, with admission $12; among the performers are Eiko & Koma, Richard Elovich, Bebe Miller, Tim Miller, Mark Morris, Ohad Naharin, Michael Schwartz, Billy Siegenfeld, Charles Moulton, A. Leroy, and Urban Bush Women. At First Ave. and 9th St. (226-2000) . . . The **Folk Boat,** otherwise known as the South Street Seaport Museum's *De Witt Clinton,* will set sail with some starry featured performers, at 6:30 and 9 on these dates: 10/5, Taj Mahal; 10/9, Odetta and Tom Paxton. Tickets are $17.50, or $15 in advance (406-3434).

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri. Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thur. 11–6; Fri. and Sat. 11–8. $4.25; under 12, $2.75.

TOURS

LOWER MANHATTAN—A walk in New York's most historic section, with Pace U.'s Joe Hores (488-1664 weekdays). 10/5 at 2, meet on the steps of City Hall, Park Row, for a walk down Broadway to the Battery, and end up at South Street Seaport. $4.

COBBLE HILL—A walk with the Brooklyn Historical Society (718-624-0890). 10/5 at 1, meet at the Society, 128 Pierrepont St., for a tour led by Nat Hendricks of the Brownstone Revival Committee—Greek Revival houses, Syrian and Lebanese shops and businesses. $3.

RESTING IN BEAUTY: GREEN-WOOD CEMETERY—A tour with the Prospect Park Environmental Center (718-788-8500). 10/4 at 1, meet Bill and Marge Ward at the gates, Fifth Ave. at 25th St., Brooklyn, for a look at the park's history and decorative arts. $2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). **Art Tour:** 10/7, 5:45–7:30, a visit with art historian Vivien Knussi to the Whitney Museum to see the John Singer Sargent exhibition; $12. **Artists Hospitality Tour:** 10/8, 10–4, visit the art community in Long Island City and some of its working artists; also Isamu Noguchi's Garden Museum and the Forefront Gallery for wine and cheese; $25.

BROOKLYN BIRD CLUB—Walk in Fort Tilden, to look for hawks, blue grosbeaks, et al; 10/5. Must pre-register (718-622-3944, nights before 10 p.m.). $2.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watrcress, butternuts and chicken mushrooms, and more. Phone (718-291-6825) for details on where to meet, what to take, and a few rules. 10/4, Kissena Park, Queens. 10/5, Van Cortlandt Park, Bronx. Free.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): Each Sun. 11 a.m.–noon; also, 10/5 at 8 a.m., an autumn-bird walk. Free.

SOUTH STREET SEAPORT MUSEUM—On alternate Thurs., an early-morning walk around the Fulton Fish Market, at its busiest hour, from 6 (669-9416 to reserve); $12, including a chowder breakfast to wind up . . . Harbor excursions on the *Andrew Fletcher* and the *De Witt Clinton* (406-3434); $7 and $5 at the pier- . . . Also three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration of the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse at Pier 16; included in admission price to Museum complex: $4, seniors $3, children $2. Documentary films and gallery talks.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults,

$5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

BROOKLYN BOTANIC GARDEN—Sat. at 10:30 a.m. and Sun. at 1, guided tours of the grounds (first Sun. of the month, the Local Flora section). 1000 Washington Ave. (718-622-4433). Free.

LANDSCAPE TOURS OF SUNNYSIDE, Washington Irving's home in Tarrytown (914-631-8200). Weekends through Oct., included in admission to the house: $4, $3.50 seniors, $2.50 children 6–14.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes and out-of-town community walks (876-6688 eves. before 10). Also, 10/5 at noon, meet on S.E. corner of Queens Blvd. and 71st Ave., for a walk about Forest Hills Gardens, ending with a picnic in Forest Park (242-2997, before 10 p.m.). $1, plus $2 subway fare (E or F train).

SPORTS

BASEBALL—**Yankees** (Yankee Stadium, the Bronx; 293-6000): 9/29, 9/30, and 10/1 at 7:30 vs. Toronto. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 10/3 at 7:35 and 10/4, 10/5 at 1:35 vs. Pittsburgh. $4–$9.50.

HARNESS RACING—**Roosevelt Raceway** for the fall meeting, through 11/1 (516-222-2000). 10/1 at 8 p.m.: New York Sire Stakes No. 25 (three-year-old Filly Trot); 10/2 at 8 p.m.: New York Bred (two-year-old Pace—Late Closing Event); 10/4 at 8 p.m.: The Messenger (three-year-old Open Pace). Adults, $2.25; children and seniors, $1; every Tue. at 1 p.m., free. Parking fee.

HORSE RACING—**Belmont** for the fall meeting, through 10/20 (718-641-4700). Daily except Tue.; post time, 1. $2, $5. Featured races: 10/4, Rare Perfume; Lawrence Realization; Jockey Club Gold Cup (WFA); 10/5, Jamaica Handicap.

FOOTBALL—Jets, 10/5 at 4 p.m. vs. Buffalo. Giants Stadium, East Rutherford, N.J. (421-6000). Sold out.

HOCKEY—**Rangers** (Madison Square Garden Arena; 564-4400): 10/5 at 7:30 vs. Islanders in a pre-season game. $9–$22 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 10/1 at 8:05 vs. Boston in an exhibition game. $16–$26.

CHILDREN

AFRICAN MASKS at the Studio Museum in Harlem (144 W. 125th St., 864-4500). 10/7, 10/14, and 10/21 at 10 a.m. and 1 p.m.: Pre-schoolers and elementary schoolchildren can discover the many ways masks have been used in West African societies, by viewing slides and handling authentic masks. Call for reservations and fee.

COLUMBUS, COLUMBUS!, a musical play, at the Lincoln Square Neighborhood Center (250 W. 65th St.; 244-5372). Sun., 10/19 and 10/26, at 1 p.m.; weekdays, 10/6–10/24 at 10:30 a.m. $2.

THE SLEEPING BEAUTY at Puppetworks (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828)—Every Sun. at 2 p.m. through 10/26, children can enjoy this classic tale by the Marionettes in a setting of Medieval scenery and costumes. $3.75.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.–Sun. at 10:30 a.m. and noon, through 11/30. $3.50 (must reserve).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free. On 10/5 at 12:30: Children's-book illustrator Ted Harrison will make a personal appearance. Free.

LONG RUNNERS—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Brian McGovern and East Indian magician Imam. $7.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1: "The Funzapoppin' Magic Show." $3.95. . . . **The Little People's Theater Company** (39 Grove St.; 765-9540)."The Three Little Pigs" at 1:30 and "Cinderella" at 3, Sat. and Sun. $5.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include studio workshops, films, drawing classes. Sat. at 11 and 2:30 and Sun. at 11: gallery talk and sketching for children 5–12 (Uris Center for Education). Free (except studio workshops).

CITY OF NEW YORK PARKS AND RECREATION—At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976)—A series of after-school nature programs will be held for children on different weekdays. All free, but registration is required. Also, 10/4, 1–3, for ages 6–10: a pottery workshop on clay mining in the area, and a how-to session on making a pot or bowl to take home; registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 10/4 and 10/5 at 1:30 and 3: "Fifteen Across and Sesquepedalian"—Children, ages 5 and older, can play "The Name Game" on a computer and learn all about English, French, Spanish, and German words. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

NEW YORK PUBLIC LIBRARY—Free film program . . . **Manhattan**—At the **Chatham Square** branch (33 E. Broadway; 964-6598). 10/1 at 4 and 10/4 at 2:30: "Snow Monkeys of Japan," a documentary; "Mimi, the Lazy Kitten," animated; "Animals of Asia," a documentary. Must reserve.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.; 873-4225)—Mon., Tue., Thur., Sun. 10–5:45; Wed., Fri., Sat. 10–9 p.m. Sugg. donation: $1.50, adults $3; Fri. and Sat., 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30; Sat. and Sun. 1–4:30; the Discovery Room, Sat. and Sun. noon–4:30.

SOUTH STREET SEAPORT MUSEUM (Children's Center, 165 John St.; 669-9400). "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Through 12/30. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—Daily: "Portraits—Examining the Family Picture,"—Using artifacts from the museum collection, children can examine human, plant and animal families from their own perspective. "Sounds Around"—Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. Fall hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 10/4 at 1 p.m.: "Meet the Architect"—Children, ages 7 and above, can build models with designer Lee Skolnick. Also in the third-floor Main Gallery: "Building Buildings," an exploration into the world of architecture . . . Downstairs Gallery: "Ancestors in the Waiting Room," an exhibit of life-size, three-dimensional figures created by 7th and 9th graders; "Origami by Children," a colorful collection of origami art. Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. Hours: Open every day, 10 a.m.–4:45. Sat., Adults, $3.75; children 2–12, $1.50 (under 2 free); senior citizens, free Mon. (except holidays)–Fri. after 2 p.m.

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KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 10/5, Sergio Mendes & Brazil '86. 10/6, The Umbria Jazz Festival All Stars. 10/7–12, Carmen McRae. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/2,3, The Lounge Lizards. 10/4, Fairport Convention. 10/6, Carl Anderson. 10/7, Flora Purim & Airto. 10/10, Marti Jones. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 10/4, pianist Kenny Barron with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 10/3,4, jazz french-horn player Tom Varner with Mike Richmond. 10/5, jazz singer Lisa Rich with Michael Formanek and Vic Juris. Shows Fri. & Sat. at 9, 10:30 & midnight, Sun. at 7, 8:30 & 10. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 10/5, Oscar Brown, Jr. and Maggie Brown. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 10/1, Liam O'Flynn and Paddy Glackin. 10/4, The Uncles. 10/11, The Chicken Chokers. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 10/5, Randy Brecker/Eliane Elias Group featuring John Abercrombie, Sun.,Tues.–Thurs. at 8 & 10, Fri.–Sat. at 8, 10 & midnight. 10/6, Les Paul Trio. 10/7–12, Mose Allison. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 10/11, Mon.–Sat. at 8, comedienne/singer Maxine Lapiduss followed by singer/pianist Phoebe Legere from 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/1–4, Kirk Lightsey Duo. 10/5, jazz-pianist Andy Laverne. 10/6, jazz-pianist Peter Malinverni. 10/7–11, Larry Vukovitch. **Upstairs:** 10/3 at 8, The High Heeled Women, followed by Celeste at 10, and Comedy at midnight. 10/4 at 8, The Marta Sanders Show, followed by Cabaret at 9:30, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 10/1–4, 10–3 a.m., singer Alicia Sherman with pianist Richard Sussman and Boots Maleson on bass. Mon.—Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Joe Derise with John Dooley. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/3 at 8, singer Karen Perkins Hall; Emilie Long & Alexis Reyes in *New Moves* at 10:30. 10/4 at 8, singer Germaine Hunter; Bob Metcalf & Friends at 10:30. 10/5 at 8, Germaine Hunter. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/1, J.T. Bowen; C.D. and the Beasts. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 10/4, pianist Roland Hanna. 10/5, pianist Esther Blue. 10/7–11, pianist Hilton Ruiz with Ray Drummond on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/5, pop-jazz singer Mel Torme, Tues.–Thurs. 6, 8:45 & 11, Fri.–Sat. at 8:45 & 11. 10/7–11/1, Keely Smith. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 10/1, Marc Wagnon. 10/2, Axiom. 10/3,4, Art Blakey & The Jazz Messengers. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 10/7–11, singer-pianist Bobby Scott. **AE MC V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.—Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 10/3, Robert Gordon. 10/4, Dr. & The Medics; The Lyres. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 10/5, The Music of Eric Dolphy and Booker Little Remembered ... Mal Waldron, Richard Davis, Edward Blackwell, Donald Harrison, Terence Blanchard. 10/6, Gil Evans' Orchestra. 10/7–12, Art Blakey and the Jazz Messengers. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 10/4 at 7:30, singer/actress Olivia Ward with the Bross Townsend Trio, followed by Hon Hendricks and Company, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 10/7–11, Cissy Houston. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/1, Elliott Murphy Band. 10/2, Chill Factor; Bonnie & the Lads. 10/3,4, Buster Poindexter & The Banshees of Blue. 10/7, Liquid Hips; I.Q. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 10/1,2, Jim Roberts. 10/3,4, Lance Hayward alternating with Jim Roberts. 10/5–7, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/3, Jump Street Blues Band. 10/4, Ben Vaughn Combo. **Sidewalk Terrace:** Pianist Fred Hersch with Harvey Swartz on bass nightly from 9:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 10/5, pianist Steve Kuhn with bassist Ron Carter and Al Foster on drums. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 10/1, "Big Nick" Nicholas. 10/2–5, Houston Person & Etta Jones. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 10/5, Kenny Barron Quintet with John Stubblefield, Wallace Roney, Cecil McBee & Victor Lewis. 10/7–12, The George Coleman Quintet. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 10/4, pianist Nina Sheldon with Todd Coolman on bass. 10/6–11, pianist Hal Schaefer with Harvie Swartz on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/1, Kinky Friedman. 10/2, New Grass Revival. 10/3,4, Carter Brothers Band. 10/7, New Riders of the Purple Sage. 10/9–11, Radiators. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 10/5, comedienne Judy Tenuta, Tues.–Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/5, comedians Mike Little, Rick Avilles, John "Mr. Energy" Bizarre, Danny Curtis, and Hiram Kasten, Sun.–Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 10/6–12, Nancy Redman, Barry Weintraub, Richie Gold, Steve Rizzo, and Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 10/1, magician Imam and comedian Terry Day. 10/2, magician Torkova and Terry Day. 10/3,4, magician Devlin and comedienne Dorothy Fox. 10/7, comedy showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 10/5, Mike Egan, Fran Solomida, John Bizarre, Thurs.-Sun. at 9, with an extra show Fri. & Sat. at midnight. 10/7-12, Judy Carter, Lou Dimaggio, Gabe Abelson. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7:30-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 10/26, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. 10/4, Krystol. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10-4 a.m. & Fri. 8-4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 10/1,2, Sugar Minott. 10/7,8, Gato Barbieri. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. **Terrace Garden:** Dance under the stars to the music of Bill Sledge and His Hammers, every Tues.-Sun. from 9-1 a.m., (weather permitting). **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. **The Green Room:** The Singing Trio Gotham presents *There's No Business in Show Business,* every Wed.-Fri. at 11 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.-Sat. at 6:30 . . .Thru 10/11, Charles Pierce and his "Living Dolls," Tues.-Thurs. at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/1, A Cabaret with Class. 10/2,9, The Entertainment Committee. 10/6, Nancy Sondag in *L'Amour .... La Merrier.* 10/7, Lynne Kearney. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Julie Wilson returns with *Hooray for Love,* a celebration of Harold Arlen, Tues.-Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Singer-pianist Bobby Short returns, Tues.--Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.--Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.--Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **AE, CB, DC, MC, V.**

SHERATON-RUSSELL—Park Ave. & 37th St., 685-7676. **The Judge's Chamber:** Casually elegant lounge with pianist Fred Miller, every Tues.-Fri. from 9:30-12:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.-Sat. from 5:30-9, followed by Tina Devaron from 9-1 a.m. Susan Bradley plays Sun.-Mon. 5:30-9, followed by Nancy Marano from 9-1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.-Fri. from 7-11 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/3,Julie Sheppart in *Julie, Julie, Julie.* 10/5, Anita Hollander with Peter Gloo & Bob Cross. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist John B. Holt, Thurs.-Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.-Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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- Zagat N.Y. Restaurant Survey 1985 & 1986 *"N.Y.C. TOP SEAFOOD REST."*

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RADIO
HIGHLIGHTS

Wed., Oct. 1

3:00/WNCN—Schobert: Sinfonie in E-Flat, Op. 10, #1.

WNYC—The theater music of Ivor Novello.

4:00/WQXR-AM/FM—Lalo: *Namouna:* Suite #2; **Pergolesi:** Cto for 2 Claviers & Strings.

5:00/WNCN—Schubert: Impromptu in c, Op. 90.

6:00/WNCN—Lasso: Works for the Court of Duke Alfred of Bavaria.

7:04/WQXR-AM/FM—Ibert: Divertissement; **Haydn:** Trio #8 in B-Flat.

8:00/WNYC—The Tchaikovsky Competition. Final performances by the best of the competitors.

8:05/WQXR-AM/FM—Purcell: "Come, Ye Sons of Art" (Ode for Queen Mary's Birthday, 1694); **Delius:** Suite for Violin & Orch.

9:00/WNCN—Pavarotti and Sutherland at Madison Square Garden: A Silver Jubilee Concert. Simulcast in stereo with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., Oct. 2

3:00/WNCN—J. C. Bach: Oboe Qt in B-Flat; **Vaughan Williams:** *Lark Ascending.*

WNYC—Panufnik: Sinfonia di Sfere.

4:00/WQXR-AM/FM—Bartok: Suite "Out of Doors"; **Schumann:** "Manfred" Ov.

5:00/WNCN—Paganini: Sonata Concertata for Flute & Guitar.

6:00/WNCN—D. Scarlatti: Sonatas for Harpsichord in C.

7:03/WQXR-AM/FM—Marine Midland Chamber Festival. Live broadcast from the WQXR Concert Theater featuring Casa Verde Trio with clarinetist David Glazer.

8:00/WNYC—Mostly Mozart Festival 1986. Christopher Hogwood, conductor; soprano Emma Kirkby; oboist Stephen Hammer. Music on Original Instruments. **Vivaldi:** Ctos; **Handel:** Cantatas; **Marcello:** Cto for Oboe & Srings.

8:05/WQXR-AM/FM—Elgar: Sym #1 in A-Flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Montreal Symphony Orchestra. Charles Dutoit, conductor; violinist Isaac Stern. **Berlioz:** "Roman Carnival" Ov, Op.9; **Dutilleux:** Cto for Violin.

Fri., Oct. 3

3:00/WNCN—Gounod: *Faust:* Ballet Music; **Albinoni:** Suite in A.

WNYC—Reich: Music for Mallet Instruments, Voices, and Organ.

5:00/WNCN—Bononcini: Divertimento da Camera in F.

6:00/WNCN—Mozart: Sym #24 in B-Flat.

8:00/WNCN—Liszt: *Annees de Pelerinage,* #1: "Au bord d'une source."

WNYC—World of Opera. **Mayer:** *A Death in the Family* (Gardner, Kazaras, Upshaw, Sullivan, Opera Theater of St. Louis Orch/Ferden).

8:05/WQXR-AM/FM—Boyce: Sym #2 in A; **Bax:** Sym #4.

9:00/WNCN—J. Strauss Jr.: *Graduation Ball:* Ballet Suite.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Jorge Bolet. **Liszt:** *The Battle of the Huns*; Totentanz for Piano & Orch; Malediction for Piano & String Orch.

Sat., Oct. 4

9:05 a.m./WQXR-AM/FM—Piano Personalities. Lazar Berman, piano. **Schubert:** *Gretchen am Spinnrade;* **Beethoven:** Piano Sonata #18 in E-Flat.

10:00 a.m./WNCN—Haydn: Sym #93 in D; **Chopin:** Polonaise in e-flat, Op. 26, #2, "Serbian."

10:04 a.m./WQXR-AM/FM—Vivaldi: *L'Estro Armonico*, Op. 3: Violin Cto #4 in e; **Mozart:** Sym #30 in D.

11:00 a.m./WNCN—Glazounov: Cto for Piano #2 in B.

11:05 a.m./WQXR-AM/FM—Berwald: *Estrella de Soria:* Ov; **Bach:** Flute & Harpsichord Sonata in E-Flat.

12:00/WNCN—Respighi: *Pines of Rome;* **Wagner:** Polonaise in D.

12:05/WQXR-AM/FM—Respighi: *Old Dances and Airs,* Suite #3; **Janacek:** Sextet for Winds, "Youth."

1:00/WNCN—Ravel: Cto for Piano in G; **Weber:** Cto for Bassoon in F, Op. 75.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Rossini:** *The Barber of Seville* (Baltsa, Allen, Araiza, Academy of St. Martin-in-the-Fields/Marriner).

5:00/WNCN—Various: Florentine Music of the 14th Century; **Offenbach:** *Gaite Parisienne.*

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series. With Eric Shumsky, viola, Ruth Laredo, piano, and the Manhattan String Quartet. **Haydn:** Qt in D, Op. 76, #5.

6:00/WNCN—Strauss: "Thunder and Lightning" Polka, Op. 324.

7:00/WNCN—Anon: Hungarian Dances of the 17th Century.

8:00/WNYC—Marian McPartland's Piano Jazz. Dudley Moore, guest.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Liszt:** *Les Preludes* (Amsterdam Concertgebouw Orch/Mengelberg).

9:00/WNCN—Saturday Night Opera. **Mozart:** *The Marriage of Figaro* (Popp, Te Kanawa, Von Stade, Tear, Ramey, Allen, Moll, London Phil Orch/Solti).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christopher Hogwood, conductor; the Blossom Festival Chorus. **Pergolesi:** *Stabat Mater;* **Mozart:** Mass in C, "Coronation."

9:30/WKCR—Tenor Fanatic. Stefan Zucker, host. **Giordano:** *Andrea Chenier:* Excerpts (Corelli, Del Monaco, Di Stefano, Tucker).

Sun., Oct. 5

9:05 a.m./WQXR-AM/FM—Piano Personalities. Andre Watts, piano. **Scarlatti:** Sonata in f; **Beethoven:** 32 Variations in c.

10:00 a.m./WNCN—Classic Guitar. **Boccherini:** Guitar Qnt in e; **Walton:** Bagatelles for Guitar.

WNYC—Gilles: *Messe des Mortes;* **Varese:** *Density 21.5.*

11:00 a.m./WNCN—Stravinsky: *Petrouchka;* **Ponchielli:** *La Gioconda:* "Cielo e mar!"

WNYC—Performances of Bach preludes and fugues from *The Well-Tempered Clavier*, Book I, by Fischer, Richte, Schiff, and others.

12:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a.

WQXR-AM/FM—Vienna 1900: A Festival of Music From the Museum of Modern Art.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Weber:** Ov to "Euryanthe"; **Rochberg:** Sym #5; **Schumann:** Sym #2 in C, Op. 61.

WNYC—Britten: Serenade for Tenor, Horn & Strings; *Winter Words,* Op. 52

3:04/WQXR-AM/FM—The New York Philharmonic. Pierre Boulez, conductor; soprano Phyllis Bryn-Julson. **Stravinsky:** *The Song of the Nightingale;* **Debussy:** *Jeux:* "Poeme danse"; **Boulez:** *Pli selon Pli:* Improvisations sur Mallarme.

4:00/WNCN—Mozart: Fantasia in c; **Balakirev:** *In Bohemia.*

5:00/WNCN—Bach: Brandenburg Cto #5 in D.

7:30/WQXR-AM/FM—Faure: *Pelleas et Melisande:* Suite.

8:00/WNCN—Nin: Songs; **Saint-Saens:** *Carnival of the Animals:* "Swan."

8:05/WQXR-AM/FM—Delta Opera House. **Tchaikovsky:** *Pique Dame* (Milashkina, Atlantov, Valaitis, Levko, Bolshoi Theater Chorus & Orch/Ermler).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; pianist Claudio Arrau. **Britten:** *Russian Funeral;* **Brahms:** Sym #3 in F, Op. 90; **Beethoven:** Cto for Piano #5 in E-Flat, Op. 73, "Emperor."

WNYC—Wisconsin Chamber Music Series. William Sharp, baritone, with pianist Steven Blier. **Mahler:** Five Songs from *Des Knaben Wunderhorn;* **Poulenc:** "Tel jour telle nuit"; **Gershwin:** 3 Songs.

Mon., Oct. 6

3:00/WNCN—Beethoven: Sonata for Horn & Piano in F, Op. 17.

WNYC—A 100th birthday tribute to Edwin Fischer.

4:00/WQXR-AM/FM—Dittersdorf: Oboe Cto in G.

5:00/WNCN—Albinoni: Sonata for Strings & Continuo in A, Op. 2, #3.

6:00/WNCN—Bruckner: Ov in g; **Debussy:** *Danses sacrees et profanes* for Harp & Orch.

7:04/WQXR-AM/FM—C. P. E. Bach: Trio Sonata in D; **Faure:** *Masques et Bergamasques.*

8:00/WNYC—1986 Banff International String Quartet Competition.

9:00/WNCN—Wagner: *Rienzi:* "Allmacht'ger Vater"; **Babell:** Cto for Recorder in C, Op. 3.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Charles Dutoit, conductor; sopranos Benita Valente, Lorraine Hunt, tenor Mark Dubois, bass-baritone John Ostendorf, Tanglewood Festival Chorus. **Mozart:** Sym #29 in A; Mass in c.

Tues., Oct. 7

3:00/WNCN—Mozart: Serenade #12 in c; **Busoni:** Sonatina #6.

WNYC—Lees: Sonata #4; **Barber:** *Andromache's Farewell.*

4:00/WQXR-AM/FM—Durante: Cto for Strings & Continuo in A; **Sibelius:** *Tapiola.*

5:00/WNCN—Chopin: Scherzo #4 in E, Op. 54.

6:00/WNCN—Brahms: "Academic Festival" Ov, Op. 80.

7:03/WQXR-AM/FM—Bach: Oboe Sonata in g; **Puccini:** *Manon Lescaut:* Intermezzo.

8:00/WNCN—WNCN Live. Bennett Lerner, piano.

WNYC—St. Louis Symphony. Leonard Slatkin, conductor; pianist Emanuel Ax. **Mozart:** Ov to *The Marriage of Figaro;* **Schoenberg:** Piano Cto; **Schubert:** Sym #9 in D, "Great."

8:05/WQXR-AM/FM—Avison: Cto Grosso #5 in d; **Sullivan:** Sym in e, "Irish."

9:00/WNCN—Mozart: Cto for Bassoon #1 in B-Flat; **Rossini:** *Otello:* Ov.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Beethoven:** "The Consecration of the House" Ov; **Beethoven:** Sym #4 in B-Flat; **Dvorak:** Sym #5 in F.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 1–3 and 6–7

❷ **WCBS** 975-4321
❹ **WNBC** 664-4444
❺ **WNYW** 535-1000
❼ **WABC** 887-7777
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Ⓗ **HBO** 484-1100
Ⓜ **CINEMAX** 512-1208
Ⓝ **UPTOWN** 304-3000
Ⓢ **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
❷ News
❹ Today in New York
❺ Jayce and the Wheeled Warriors
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Watch On Washington
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Thu/The Adventures of Robin Hood
Mon/Aladdin and His Magic Lamp
Ⓜ Fri/**Movie:** The Shocking Miss Pilgrim
Ⓢ Thu/**Movie:** Whistle Down the Wind
Fri/**Movie:** Second Hand Hearts

6:10
Ⓗ Tue/Workin' for Peanuts

6:15
Ⓗ Wed/Aladdin and His Magic Lamp

6:30
❷ Today's Business
❹ News
❺ Centurions
❾ 700 Club
⓫ Robotech
Ⓜ Wed/**Movie:** Kind Hearts and Coronets
Ⓢ Wed/**Movie:** Ups and Downs

6:45
㉑ ㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Rambo
❼ Good Morning America (cc)
⓫ GoBots
㉑ Lilias, Yoga and You
㉛ Ohayo! New York
Ⓗ Thu/To Climb a Mountain
Fri/Henry's Cat (Part I)
Tue/The Red Balloon
Ⓜ Mon/**Movie:** The Philadelphia Experiment
Tue/**Movie:** Avalanche
Ⓢ Mon/Shelley Duvall's Tall Tales & Legends: Annie Oakley
Tue/**Movie:** The Grey Fox

7:15
Ⓜ Thu/**Movie:** Great Catherine

7:30
❺ She-Ra
❾ Straight Talk
⓫ The Transformers
㉑ Hooked on Aerobics
Ⓗ Fraggle Rock (cc)
Ⓜ Fri/**Movie:** Love and Larceny

8:00
❺ The Flintstones
⓫ Heathcliff
⓭ 3-2-1 Contact
㉑ Sesame Street
Ⓗ Wed/**Movie:** Murrow (cc)
Thu/**Movie:** Royal Wedding
Fri/**Movie:** Android
Mon/**Movie:** Supergirl (cc)
Tue/**Movie:** Door to Door
Ⓢ Thu/**Movie:** Cloak and Dagger (cc)
Fri/Meet the Wombles
Mon/**Movie:** The Adventures of Buckaroo Banzai

8:30
❺ My Little Pony
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
Ⓜ Wed/**Movie:** The Jigsaw Man
Tue/**Movie:** Cry Rape!
Ⓢ Wed/**Movie:** Arthur and the Square Knights of the Round Table
Tue/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed

9:00
❷ True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ Little House on the Prairie
⓭ Sesame Street
㉑ Instructional Television (concludes at 3 p.m.)
㉛ Wed–Fri/Military and the News Media
Mon–Tue/Captain Kangaroo
Ⓜ Thu/The Max Headroom Show #5
Mon/**Movie:** Fort Apache

9:30
❷ The Judge
❹ Love Connection
❺ Leave It to Beaver
❾ Zoobilee Zoo
㉛ Mon–Tue/Wildside: Wildlife Series for Children
Ⓗ Thu/**Movie:** The Bad News Bears in Breaking Training (cc)
Fri/The Movie Maker
Ⓜ Thu/**Movie:** Victory
Ⓢ Fri/Crown of Bogg

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❼ Oprah Winfrey Show
❾ My Favorite Martian
⓫ Love Boat
㉛ Body Electric
Ⓗ Wed/**Movie:** Oh, God! You Devil (cc)
Fri/**Movie:** Sphinx
Mon/**Movie:** Advice to the Lovelorn
Tue/**Movie:** Reno and the Doc
Ⓜ Wed/**Movie:** Ship of Fools
Fri/**Movie:** An Indecent Obsession
Tue/**Movie:** Chariots of Fire
Ⓢ Wed/**Movie:** Girl With the Green Eyes
Thu/**Movie:** The Strip
Fri/**Movie:** The Iron Mistress
Mon/**Movie:** The Whispers
Tue/**Movie:** Texas Carnival

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Bewitched
❾ Abbott and Costello
㉛ Wed–Fri/Madeleine Cooks
Mon–Tue/Modern Maturity

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ One Day at a Time
❼ Fame, Fortune, and Romance
❾ Partridge Family
⓫ Best Talk in Town
㉛ Creative Living

11:30
❹ Scrabble
❺ All in the Family
❼ Double Talk
❾ I Dream of Jeannie
⓫ Falcon Crest
㉛ Wed/Little Mike
Thu/Silent Pioneers
Fri/Andrew Kersatz: Poet With a Camera
Mon/Newsleaders: Katherine Graham
Tue/Innovation
Ⓗ Thu/Video Jukebox
Tue/Not *Necessarily* the News
Ⓜ Thu/**Movie:** My Blue Heaven
Mon/**Movie:** Coup de Tête
Ⓢ Thu/**Movie:** The Grey Fox
Tue/Elton John Breaking Hearts Tour

12 NOON
❷ Strike It Rich
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
㉛ Wed/Cathedral
Thu/The Crossings
Fri/Mystery!: Praying Mantis
Mon/Masterpiece Theatre: Winston Churchill
Tue/Story of English
Ⓗ Wed/**Movie:** Advice to the Lovelorn
Thu/**Movie:** To Find My Son
Fri/**Movie:** City Heat
Mon/**Movie:** All the Rivers Run (Part I)
Tue/**Movie:** All the Rivers Run (Part II)
Ⓜ Fri/**Movie:** Starman
Tue/**Movie:** Jim Thorpe—All American
Ⓢ Wed/**Movie:** Streets of Fire
Fri, Mon/**Movie:** The Candidate

12:30
❷ Young and the Restless (cc)
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** A Fine Madness (1966). Sean Connery.
Thu/**Movie:** Once Before I Die (1966). John Derek.
Fri/**Movie:** Dummy (1979). Paul Sorvino, LeVar Burton.
Mon/**Movie:** I'll Cry Tomorrow (1955). Susan Hayward.
Tue/**Movie:** My Foolish Heart (1950). Dana Andrews.
Ⓜ Wed/**Movie:** Maxie

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Calamity Jane (1953). Doris Day.
Thu/**Movie:** It Happened to Jane (1959). Doris Day.
Fri/**Movie:** Love Has Many Faces (1965). Lana Turner.
Mon/**Movie:** Captains and the Kings (1976). Part I. Richard Jordan.
Tue/**Movie:** Captains and the Kings (1976). Part II. Charles Durning.
㉛ Wed/Generation of Violence
Thu/River Journeys
Fri/Canadian Establishment
Mon/Leo Buscaglia
Tue/Shakespeare Hour
Ⓢ Thu/**Movie:** The Adventures of Buckaroo Banzai
Mon/**Movie:** Stephen King's Cat's Eye

1:30
❷ As the World Turns
Ⓜ Thu/**Movie:** Gloria
Ⓢ Tue/**Movie:** Red Dawn

2:00
❹ Another World
❺ Inspector Gadget
❼ One Life to Live
㉛ Wed/The West of the Imagination
Thu/Odyssey
Fri/Managing Our Miracles
Mon/From Oregon With Love
Tue/Moments in Time
Ⓗ Wed/**Movie:** Heidi (1968)
Thu/**Movie:** Forbidden (cc)
Fri/**Movie:** Lies My Father Told Me
Mon/**Movie:** Red Dawn
Tue/**Movie:** The Razor's Edge (1984)
Ⓜ Fri/**Movie:** Cannery Row
Tue/**Movie:** 2010
Ⓢ Wed/**Movie:** The Whispers
Fri/**Movie:** Second Hand Hearts
Mon/**Movie:** Whistle Down the Wind

2:30
❷ Capitol
❺ The Jetsons
⓫ Superfriends
⓭ French Chef
Ⓜ Wed/**Movie:** Fort Apache
Mon/**Movie:** Ladyhawke

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Defenders of the Earth
❼ General Hospital
❾ Cannon
⓫ Wed–Fri/Mask
Mon–Tue/Smurfs
⓭ Wed/Food for Thought: Frugal Gourmet—The Molded Meal
Thu/Madeleine Cooks: The Pizza Principle
Fri/Frugal Gourmet: Hunan Treasures
Mon/Great Chefs of San Francisco
Tue/Learning in New York: Employing the Disabled
㉑ Sesame Street
㉛ Wed/Rockschool
Thu/Educational Computing
Fri/Motorweek
Mon/Computer Chronicle
Ⓢ Thu/The Amazing Cosmic Awareness of Duffy Moon

3:30
❺ Silverhawks
⓫ Ghostbusters
⓭ Wed, Mon/This Old House (cc)

Thu/People, Pets & Dr. Marc
Fri/Victory Garden
㉛ Video Music Box
🅜 Thu/**Movie:** The Purple Rose of Cairo

4:00
❷ Divorce Court
❹ Donahue
❺ He-Man and the Masters of the Universe
❼ Jeopardy (except Wed)
Wed/After School Special
❾ Police Woman
⓫ G.I. Joe
⓭ Sesame Street
㉑ Mister Rogers' Neighborhood
🅗 Wed/A '60s Reunion With Bill Graham
Thu/To Climb a Mountain
Fri/Henry's Cat (Part I)
Mon/Aladdin and His Magic Lamp
🅜 Fri/**Movie:** Jim Thorpe—All American
Tue/**Movie:** Diamond Horseshoe
🅢 Wed/An Ounce of Cure
Thu/**Movie:** The Late Great Me
Fri/Crown of Bogg
Mon/Shelley Duvall's Tall Tales & Legends: Annie Oakley (cc)
Tue/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed

4:30
❷ Superior Court
❺ Thundercats
❼ Card Sharks (except Wed)
⓫ Galaxy Rangers
㉑ 3-2-1 Contact
㉛ World TV Presents (Chinese programming)
🅗 Thu/**Movie:** Silverado (cc)
Fri/Seventeen Going on Nowhere
Tue/Workin' for Peanuts
🅜 Mon/**Movie:** The Spiral Staircase
🅢 Wed/**Movie:** Arthur and the Square Knights of the Round Table
Fri/Meet the Wombles

5:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Eight Is Enough
⓭ Mister Rogers' Neighborhood
㉑ Sesame Street
🅗 Wed/Out of Step
Fri/**Movie:** The Aviator
🅜 Wed/**Movie:** The Professionals
Thu/The Max Headroom Show #5
🅢 Mon/The Red Balloon (cc)
Tue/**Movie:** Ups and Downs

5:30
❷ News
❺ Facts of Life
⓭ 3-2-1 Contact
㉛ Wed/Everything Else With Pat Collins
Thu/Black Viewpoint With Gasby Greely
Fri/Media Arts Magazine With Adam Wade
Mon/Insight With Earl Weber
Tue/Focus on Women With Victoria Redel
🅗 Mon/**Movie:** Murrow
Tue/**Movie:** To Find My Son
🅜 Thu/**Movie:** The Bride
🅢 Thu/**Movie:** Whistle Down the Wind

5:45
㉛ News From City Hall

Weeknights, October 1–3 and 6–7

WED., OCT. 1

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
🅗 **Movie:** Door to Door
🅢 **Movie:** Ups and Downs

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
🅜 Marilyn Monroe—Beyond the Legend

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Toronto (concludes at 10)
㉑ Long Island Report

8:00
❷ Together We Stand
❹ Highway to Heaven
❺ **Movie:** Warlords of Atlantis (1978). Doug McClure.
❼ Perfect Strangers
❾ News
⓭ ㉑ Project Second Chance: Dropouts in America
㉛ Television's Vietnam
🅗 **Movie:** Oh, God! You Devil
🅜 **Movie:** Maxie
🅝 **Movie:** Chain Letters
🅢 Brothers (cc)

8:30
❷ Better Days
❼ Head of the Class
❾ Million Dollar Chance of a Lifetime
🅢 It's Garry Shandling's Show

9:00
❷ **Special:** Magnum, P.I.
❹ Gimme a Break
❼ Dynasty
❾ **Movie:** Hellfighters (1969). John Wayne.
⓭ Pavarotti and Sutherland at Madison Square Garden
㉑ **Movie:** Cuba—In the Shadow of Doubt (1985). Documentary examining the origin of Castro's revolution.
🅢 **Movie:** Blazing Saddles

9:30
❹ You Again?
㉛ Portrait of a Terrorist

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
㉑ First Contact—Documents the first meeting of white men with a Stone Age tribe in New Guinea.
㉛ Right to Know
🅗 **Movie:** The Protector
🅜 **Movie:** Altered States
🅝 **Movie:** Angry Harvest

10:30
⓫ News
㉛ Neighborhood Voices

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Cocaine Trilogy
㉑ Monty Python's Flying Circus
🅢 **Movie:** Caged Heat

11:30
❷ Adderly
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
㉑ Nightly Business Report

11:40
🅗 A '60s Reunion With Bill Graham

11:45
🅜 **Movie:** Creator

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
⓭ Masterpiece Theatre: Winston Churchill
㉑ Long Island Report
🅝 **Movie:** Lightning Over Water

12:30
❹ David Letterman
❺ I Love Lucy
❼ Dick Cavett Show
❾ Entertainment Tonight
🅢 **Movie:** Streets of Fire

12:40
❷ **Movie:** The Ritz (1976). Rita Moreno.
🅗 **Movie:** The Little Drummer Girl

1:00
❺ Get Smart
❾ Joe Franklin Show
⓫ Twilight Zone

1:30
❹ ⓫ News
❺ **Movie:** The Bliss of Mrs. Blossom (1968). Shirley MacLaine.
❼ Tales of the Unexpected

1:35
🅜 **Movie:** Goodbye, Emmanuelle

2:00
❷ News
❹ Crosswits
❼ **Movie:** Jesus Christ, Superstar (1973). Ted Neeley. Great Andrew Lloyd Webber score in this innovative musical based on the Broadway hit; nice direction by Norman Jewison.
❾ **Movie:** Missiles of October (1974). William Devane.
⓫ Grizzly Adams

2:10
🅢 **Movie:** The Devil and Daniel Webster

2:30
❹ Sally Jessy Raphaël

2:55
🅗 **Movie:** Sunset Strip

3:00
❹ Ben Casey
⓫ Emergency One!

3:15
🅜 **Movie:** Altered States

3:30
❺ Get Smart

3:40
🅢 Brothers

4:00
❹ Ben Casey
❺ Make Room for Daddy
❼ Tales of the Unexpected
⓫ Emergency One!

4:10
🅢 **Movie:** Blazing Saddles

4:25
🅗 **Movie:** Blind Rage

4:30
❼ Greatest Sports Legends

5:00
❹ Here's Lucy
❼ New Dating Game
❾ News
⓫ One Step Beyond
🅜 **Movie:** Prizzi's Honor

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., OCT. 2

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Magnum, P.I.
⓫ Gimme a Break
⓭ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)

6:30
❺ WKRP in Cincinnati
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Entertainment Tonight
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 **Movie:** The Bad News Bears in Breaking Training

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Current Affair
❼ Hollywood Squares
❾ **Baseball:** Mets vs. Montreal (concludes at 10:30)
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅜 **Movie:** Morons From Outer Space
🅢 Wahingtoon

8:00
❷ Simon & Simon
❹ Cosby Show
❺ **Movie:** Thunder Warrior (1985)
❼ Our World
⓫ **Movie:** The Pink Panther Strikes Again (1976). Peter Sellers.
㉑ Wild America (cc)
㉛ Videoville: Bittersweet Survival—Looks at the difficulties Asian Americans have assimilating into American society.
🅝 **Movie:** Black Narcissus
🅢 **Movie:** The Grey Fox

8:30
❹ Family Ties
⓭ Currents: The Black Middle Class
㉑ This Old House (cc)

9:00
❷ Knots Landing
❹ Cheers
❼ The Colbys
⓭ **Movie:** Cuba—In the Shadow of Doubt (1985)
㉑ Mystery!: Praying Mantis
㉛ Masterpiece Theatre: Winston Churchill
🅗 **Movie:** Thunder Alley
🅜 **Movie:** Victory

9:30
❹ Night Court
🅢 **Movie:** Invasion U.S.A.

10:00
❷ Kay O'Brien
❹ Hill Street Blues (cc)
❺ ⓫ News
❼ 20/20
⓭ The Decade of Destruction
㉑ Masterpiece Theatre: Winston Churchill
㉛ Mystery!: Praying Mantis
🅝 **Movie:** Streamers

10:30
❾ ⓫ News

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Carol Burnett and Friends
⓫ Odd Couple
⓭ Exile
㉑ Monty Python's Flying Circus
🅗 Inside the NFL
🅜 **Movie:** A Change of Seasons

11:30
❷ Night Heat
❹ David Letterman
❺ Kojak
❼ Nightline
❾ Police Woman
⓫ The Honeymooners
⓭ Reunion—Explores the pathos and nostalgia of high school reunions.
㉑ Nightly Business Report
🅢 **Movie:** Cloak and Dagger (cc)

12 MIDNIGHT
❼ Nightlife
⓫ Star Trek
㉑ Long Island Report
🅗 **Movie:** Love Letters
🅝 **Movie:** Blood Simple

12:30
❹ David Letterman
❺ I Love Lucy
❼ Jimmy Breslin's People
❾ Entertainment Tonight

12:40
❷ **Movie:** Stark (1985). Marilu Henner.

12:45
🅜 **Movie:** Richard Pryor Live in Concert

1:00
❺ Get Smart
❾ Joe Franklin Show
⓫ Twilight Zone

1:20
🅢 **Movie:** The Adventures of Buckaroo Banzai

1:30
❹ ⓫ News
❺ **Movie:** Five Card Stud (1968). Dean Martin.
❼ Tales of the Unexpected

1:35
🅗 **Movie:** Silverado (cc)

2:00
❷ News
❹ Crosswits
❼ **Movie:** Then Came Bronson (1969). Michael Parks.
❾ **Movie:** Big Jim McLain (1952). John Wayne.
⓫ Grizzly Adams

2:05
🅜 **Movie:** Too Scared to Scream

2:30
❹ Sally Jessy Raphaël

3:00
❹ Ben Casey
⓫ Lifestyles of the Rich and Famous

3:10
🅢 Washingtoon

3:50
🅜 The Max Headroom Show #5

Ⓢ **Movie:** Invasion U.S.A.

3:55
Ⓗ **Movie:** Defcon-4

3:56
⑤ Get Smart

4:00
④ Ben Casey
⑦ Tales of the Unexpected
⑨ Jackie Gleason Show
⑪ Emergency One

4:12
⑤ Make Room for Daddy

4:25
Ⓜ **Movie:** Morons From Outer Space

4:30
⑦ Hollywood Close-up
⑨ Jackie Gleason Show

5:00
④ Here's Lucy
⑦ New Dating Game
⑨ News
⑪ One Step Beyond

5:25
Ⓗ **Movie:** Not for Publication

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

FRI., OCT. 3

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** Maxie
Ⓢ **Movie:** The Candidate

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report (cc)
㉑ Doctor Who

7:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Entertainment Tonight
⑬ Sneak Previews
㉑ Nightly Business Report
Ⓗ Inside the NFL

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ **Baseball:** Mets vs. Pittsburgh (concludes at 10)
⑪ **Baseball:** Yankees vs. Boston (concludes at 10)
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Scarecrow and Mrs. King
④ A-Team
⑤ **Special:** Thundercats Ho! (animated)
⑦ Webster (cc)
㉑ Washington Week in Review
㉛ Blake's Seven
Ⓗ **Movie:** Bachelor Party
Ⓜ **Movie:** Pale Rider
Ⓝ **Movie:** Oriane
Ⓢ **Movie:** Creator

8:30
⑦ Mr. Belvedere
⑬ ㉑ Wall Street Week

9:00
② Dallas
④ Miami Vice
⑦ Sledge Hammer!
⑬ Great Performances
㉑ **Movie:** As You Like It (1936). Laurence Olivier.
㉛ **Movie:** Doctor Who Movie

9:30
⑦ Sidekicks

10:00
② Falcon Crest
④ L.A. Law
⑤ ⑪ News
⑦ Starman (cc)
⑨ Kiner's Korner
Ⓗ **Movie:** Volunteers
Ⓜ **Movie:** The Gauntlet
Ⓝ **Movie:** Paris, Texas
Ⓢ Gallagher: Over Your Head

10:30
⑨ ⑪ News
㉑ Profiles of Nature
㉛ P.O.V.

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Carol Burnett and Friends
⑪ Odd Couple
⑬ **Movie:** Penny Serenade (1941). Irene Dunne, Cary Grant.
㉑ Monty Python's Flying Circus
Ⓢ **Movie:** Teachers

11:30
② T.J. Hooker
④ Tonight Show
⑤ Star Search
⑦ Nightline
⑨ Police Woman
⑪ The Honeymooners
㉑ Nightly Business Report

11:50
Ⓗ **Movie:** Losin' It

12 MIDNIGHT
⑦ Nightlife
⑪ Star Trek
㉑ Long Island Report
Ⓜ **Movie:** Mata Hari (1984)
Ⓝ **Movie:** A Love in Germany

12:30
④ Friday Night Videos
⑤ Solid Gold
⑦ New York Hot Tracks
⑨ Entertainment Tonight

12:40
② **Movie:** Dempsey (1983). Treat Williams.

1:00
⑨ Joe Franklin Show
⑪ At the Movies
Ⓢ **Movie:** The Emerald Forest (cc)

1:30
⑤ **Movie:** The Rose Tattoo (1956). Anna Magnani, Burt Lancaster. Oscar–winning performance by Magnani in this flavorful adaptation of the great Tennessee Williams play.
⑪ News

1:35
Ⓗ Inside the NFL

1:45
Ⓜ **Movie:** Heavenly Bodies

2:00
④ News
⑦ Jimmy Breslin's People
⑨ **Movie:** The Slime People (1962). Robert Hutton.
⑪ Grizzly Adams

2:30
④ Crosswits

2:35
Ⓗ **Movie:** Yuri Nosenko, KGB (cc)

3:00
④ Sally Jessy Raphaël
⑦ Tales of the Unexpected
⑪ Emergency One!
Ⓢ **Movie:** Creator

3:10
② **Movie:** I Will, I Will . . . For Now (1976). Elliott Gould.

3:20
Ⓜ **Movie:** Little Treasure

3:30
④ Music City USA
⑦ **Movie:** One Body Too Many (1944). Bela Lugosi.
⑨ The Saint

3:56
⑤ Get Smart

4:00
④ Hit City
⑪ Emergency One!

4:05
Ⓗ **Movie:** Cease Fire

4:26
⑤ Make Room for Daddy

4:30
④ Here's Lucy
⑨ Jackie Gleason Show

4:55
Ⓢ **Movie:** The Iron Mistress

5:00
④ Ben Casey
⑨ News
⑪ U.S. Farm Report
Ⓜ **Movie:** The Gauntlet

5:30
② Newsmakers
⑦ Tales of the Unexpected
⑪ News

MON., OCT. 6

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Magnum, P.I.
⑪ Gimme a Break
⑬ New Jersey News
㉑ Lassie
㉛ Italian programming (concludes at 8)
Ⓜ **Movie:** The Professionals
Ⓢ **Movie:** The Adventures of Buckaroo Banzai

6:30
⑤ WKRP in Cincinnati
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Wild America
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ Current Affair
⑦ Hollywood Squares
⑨ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
② Kate & Allie
④ Alf
⑤ Best of the National Geographic Specials
⑦ MacGyver
⑨ News
⑪ **Movie:** The Lonely Guy (1984). Steve Martin. "Wild and crazy" comedy about a dateless greeting card writer searching for the right woman; Martin at his best.
㉑ Ancient Lives (cc)
㉛ **Premiere:** Tenko
Ⓗ **Movie:** Supergirl
Ⓜ **Movie:** The Philadelphia Experiment
Ⓝ **Movie:** Arthur's Hallowed Ground
Ⓢ Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow

8:30
② **Premiere:** My Sister Sam
④ Amazing Stories
⑨ Million Dollar Chance of a Lifetime
⑬ Adam Smith's Money World

9:00
② Newhart
④ **Movie:** Society's Child (1986). Philip Michael Thomas. A southern couple's interracial marriage prompts a Supreme Court child-custody battle.
⑦ **Football:** San Diego vs. Seattle (concludes at approx. midnight)
⑨ Mets Special
⑬ The Story of English
㉑ The West of the Imagination
㉛ **Movie:** The Four Horsemen (1985). Good documentary which graphically depicts the suffering that wars inflict on innocent people.
Ⓢ **Movie:** The Company of Wolves

9:30
② Designing Women

10:00
② Cagney & Lacey
⑤ ⑪ News
⑨ Richard Pryor Special
⑬ The West of the Imagination
㉑ The Story of English
Ⓗ **Movie:** Body Double
Ⓜ **Movie:** A View to a Kill
Ⓝ **Movie:** Crossover Dreams

10:30
⑪ News
㉛ The Four Horsemen: Follow-up Discussion

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TELEVISION

11:00
2 4 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Odd Couple
13 Margaret Mead Film Festival
21 Monty Python's Flying Circus
S **Movie:** The Candidate

11:30
2 Simon & Simon (cc)
4 Best of Carson
5 Kojak
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 News
11 Star Trek
13 Mystery!: Praying Mantis
21 Long Island Report
H A '60s Reunion With Bill Graham
N **Movie:** Tosca's Kiss

12:15
M **Movie:** Jagged Edge

12:30
4 David Letterman
5 I Love Lucy
7 Nightline
9 Entertainment Tonight

12:40
2 **Movie:** Legs (1983). John Heard.

1:00
5 Get Smart
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone
H **Movie:** Songwriter
S **Movie:** Invasion U.S.A.

1:30
4 11 News
5 **Movie:** Camille (1936). Greta Garbo, Robert Taylor. A must-see film containing Garbo's greatest performance; lush production and an excellent supporting cast.
7 Tales of the Unexpected

2:00
2 News
4 Crosswits
7 **Movie:** Buckskin Frontier (1943). Richard Dix.
9 **Movie:** This Earth Is Mine (1958). Rock Hudson.
11 Grizzly Adams

2:10
M **Movie:** Mata Hari (1984)

2:30
4 Sally Jessy Raphaël

2:40
H **Movie:** Sunset Strip

2:55
S **Movie:** Caged Heat

3:00
4 Ben Casey
11 **Movie:** Blondie's Reward (1948). Penny Singleton.

3:30
7 Branded

3:48
5 Get Smart

3:55
M **Movie:** Gymkata

4:00
4 Ben Casey
7 Tales of the Unexpected

4:10
H **Movie:** Red Dawn

4:18
5 Make Room for Daddy

4:25
S The Red Balloon

4:30
7 America's Top Ten
9 Jackie Gleason Show
11 One Step Beyond

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S **Movie:** Whistle Down the Wind

5:30
4 Here's Lucy
7 Morning Stretch
11 News
M **Movie:** C.H.U.D.

TUE., OCT. 7

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Chariots of Fire

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report
S The Paper Chase: The First Year—Moot Court

7:30
2 Wheel of Fortune
4 Mets Special
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Not *Necessarily* the News

8:00
2 The Wizard
4 Matlock
5 **Movie:** The Out of Towners (1970). Jack Lemmon, Sandy Dennis. Hilarious comedy of a couple from Ohio who travel to New York City only to have everything go wrong; wonderful script by Neil Simon.
7 **Baseball:** American League Championship Series (concludes at approx. 11:30)
9 News
11 **Movie:** Death Hunt (1981). Charles Bronson.
21 Nature (cc)
31 Beats of the Heart
H **Movie:** The Terminator (cc)
M **Movie:** Joshua, Then and Now
N **Movie:** She's Working
S **Movie:** Red Dawn

8:30
9 Million Dollar Chance of a Lifetime
13 Innovation: Dyslexia

9:00
2 **Movie:** The Last Frontier (1986). Part II. Linda Evans. (Part I, Sun., Oct. 5 at 9 p.m.)
4 Crime Story
9 **Movie:** QB VII (1974). Part I. Ben Gazzara. Outstanding mini-series dealing with a libel suit initiated against an American writer for accusing a doctor of crimes against humanity.
13 Nova
21 31 The Africans

10:00
5 11 News
4 1986
13 Managing Our Miracles: Transplants
21 The Sandbaggers
31 'Allo, 'Allo
H The Hitchhiker
M **Movie:** Prizzi's Honor
N **Movie:** Chain Letters
S Comedy Spotlight

10:30
11 News
31 Open All Hours
H Really Weird Tales: All's Well That Ends Strange

11:00
2 4 News
5 M*A*S*H
9 Carol Burnett and Friends
11 Odd Couple
13 Intercom
21 Monty Python's Flying Circus
H **Movie:** Thunder Alley
S **Movie:** An American Werewolf in London

11:30
2 Hot Shots
4 Tonight Show
5 Kojak
7 News
9 Police Woman
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 Nightline
11 Star Trek
13 Comedy With Monteith and Rand
21 Long Island Report
N **Movie:** Hasty Heart

12:15
M **Movie:** Goodbye, Emmanuelle

12:30
4 David Letterman
5 I Love Lucy
7 Nightlife
9 Entertainment Tonight

12:40
2 **Movie:** Seizure: The Story of Kathy Morris (1980). Leonard Nimoy.
S **Movie:** The Grey Fox

12:45
H **Movie:** Cease Fire

1:00
5 Get Smart
7 Dick Cavett Show
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
5 **Movie:** The Barkleys of Broadway (1949). Fred Astaire, Ginger Rogers.

1:55
M **Movie:** Little Treasure

2:00
2 News
4 Crosswits
7 Tales of the Unexpected
9 **Movie:** Twelve O'Clock High (1949). Gregory Peck, Dean Jagger. Exciting W. W. II story of an officer who is replaced for getting too involved with his men; Jagger won an Academy Award and Peck has never been better.
11 Grizzly Adams

2:15
S Gallagher: Over Your Head

2:25
H **Movie:** Richard Pryor Live on the Sunset Strip

2:30
4 Sally Jessy Raphaël
7 **Movie:** Farewell to Manzanar (1976). Yuki Shimoda. Great film based on a factual story of a Japanese American family's internment in a W. W. II detention camp.

3:00
4 Ben Casey
11 **Movie:** Silver River (1948). Errol Flynn.

3:20
S The Paper Chase: The First Year—Moot Court

3:35
M **Movie:** A Nightmare on Elm Street

3:48
5 Get Smart

3:50
H **Movie:** The Doctor and the Devils (cc)

4:00
4 Ben Casey

4:18
5 Make Room for Daddy

4:30
7 Siskel & Ebert & the Movies
9 Jackie Gleason Show

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond
S **Movie:** Ups and Downs

5:10
M **Movie:** Skyhigh

5:30
4 Here's Lucy
7 Morning Stretch
H Really Weird Tales: All's Well That Ends Strange

Weekend, October 4–5

SAT., OCT. 4

6:00
❹ Here's Lucy
❺ Young Edition
❼ New Dating Game
❾ David Toma Show
⓫ Tom and Jerry
🅗 **Movie:** Oxford Blues

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw!
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Cliffwood Avenue Kids
❺ Popeye
❼ Wild Kingdom
❾ New Jersey People
⓫ Mask
🅜 The Real Buddy Holly Story
🅢 Misunderstood Monsters

7:30
❷ Young Universe
❹ Hickory Hideout
❺ Wonderama
❼ Kids Are People Too
❾ In Depth
⓫ Photon

8:00
❷ Berenstain Bears
❹ Kissyfur
❺ Woody Woodpecker
❼ The Wuzzles
❾ In the Black: Keys to Success
⓭ Adam Smith's Money World
🅗 **Movie:** Rhinestone
🅜 **Movie:** Chariots of Fire
🅢 **Movie:** Cimarron (1931)

8:30
❷ Wildfire
❹ Gummi Bears
❺ Rainbow Brite
❼ Care Bears Family
❾ Meet the Mayors
⓫ Incredible Hulk
⓭ Wall Street Week

9:00
❷ Muppet Babies
❹ Smurfs
❺ Popples
❼ Flintstone Kids
❾ Voyagers
⓭ Washington Week in Review (cc)

9:30
❷ Dungeons and Dragons
❺ Get Along Gang
⓫ This Week in Baseball
⓭ One-on-One

10:00
❷ Galaxy High
❺ **Movie:** Hold That Baby (1949). Leo Gorcey.
❼ Real Ghostbusters
❾ Street Hawk
⓫ Wrestling
⓭ Managing Our Miracles: Health Care in America
㉛ Body Electric
🅗 Inside the NFL
🅜 **Movie:** My Science Project

10:05
🅢 **Movie:** Gold Is Where You Find It

10:30
❷ Teen Wolf
❹ Punky Brewster
❼ Pound Puppies
㉛ Reading Rainbow

11:00
❷ Pee-wee's Playhouse
❹ Alvin
❼ Bugs Bunny
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉑ Economics U.S.A.
㉛ Secret City
🅗 **Movie:** Teen Wolf

11:15
❺ **Movie:** The Long Riders (1980). James Keach, Stacy Keach.

11:30
❷ Puppy's Great Adventure
❹ Foofur
❼ All New Ewoks
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Rock 'n' Wrestling
❹ Lazer Tag Academy
❼ Weekend Specials (cc)
❾ Black Sheep Squadron
⓫ **Football:** West Virginia vs. Virginia Tech (concludes at 3:30)
⓭ Decade of Destruction
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅜 **Movie:** The Jigsaw Man
🅢 **Movie:** Victory

12:30
❹ Kidd Video
❼ The Littles
㉑ This Old House (cc)
🅗 The Prince's Trust All-Star Rock Concert

1:00
❷ Young Universe
❹ Here's Lucy
❼ American Bandstand
❾ **Movie:** Don't Make Waves (1967). Tony Curtis.
⓭ **Football:** Brown vs. Princeton (concludes at 4)
㉑ Frugal Gourmet
㉛ All About TV
🅗 Survival Series

1:15
❺ **Movie:** Tales of Terror (1962). Vincent Price.

1:30
❷ Cover Story
❹ Sports Lifestyles
❼ New York Hot Tracks
㉑ New York's Master Chefs
㉛ Cityscope
🅜 **Movie:** Fletch

2:00
❷ The People
❹ **Baseball:** TBA (concludes at 5)
㉑ Victory Garden
㉛ World TV Presents
🅗 **Movie:** Bye Bye Birdie
🅢 **Movie:** Cannonball Run II

2:30
❷ **College Football:** Iowa vs. Michigan State (concludes at 6)
❼ Ebony/Jet Showcase
㉑ Magic of Oil Painting

3:00
❺ **Movie:** Shaolin Masters (1972). David Chiang.
❼ **College Football:** TBA (concludes at 7)
❾ **Movie:** Perfect Furlough (1959). Tony Curtis.
㉑ Half a Handy Hour

3:30
⓫ Puttin' On the Kids
㉑ Motorweek
🅜 The Max Headroom Show #5

4:00
⓫ Puttin' On the Hits
⓭ **Movie:** Cuba—In the Shadow of Doubt (1985)
㉑ Rod and Reel
㉛ In Search of Trojan Wars
🅗 **Movie:** Places in the Heart
🅜 Rock and Roll: The Early Days
🅢 Paul's Case

4:30
⓫ Dance Fever
㉑ This Old House

5:00
❹ Super Chargers
❺ Mission: Impossible
❾ Wrestling
⓫ Fame
⓭ The Story of English
㉑ Innovation
㉛ Country Express
🅜 **Movie:** Eddie and the Cruisers
🅢 **Movie:** Streets of Fire

5:30
❹ Exciting World of Speed and Beauty
㉑ Wild America
㉛ Tonight at Ferlinghetti

6:00
❷ The People
❹ News
❺ What's Happening Now?
❾ Gidget
⓫ What a Country
⓭ Project Second Chance
㉑ Blake's Seven
㉛ Alive From Off Center
🅗 **Movie:** Oxford Blues

6:30
❹ News
❺ Small Wonder
❾ Bosom Buddies
⓫ One Big Family
㉛ Eye on Dance

7:00
❷ ❼ News
❹ Strictly Business
❺ 9 to 5
❾ It's a Living
⓫ Tales From the Darkside
⓭ Wonderworks (cc)
㉑ All Creatures Great and Small
㉛ Looking East
🅜 The Real Buddy Holly Story
🅢 **Movie:** Victory

7:30
❷ Mets Special
❹ Throb
❺ Ted Knight Show
❼ New York Views
❾ Mama's Family
⓫ At the Movies
㉛ Silk Screen

8:00
❷ Downtown
❹ Facts of Life
❺ **Movie:** Love With the Proper Stranger (1963). Natalie Wood, Steve McQueen. Interesting performances by the leads in this contemporary love story set in New York City; great on-location shots.
❼ Life With Lucy
❾ News
⓫ **Movie:** Patton (1970). Part I. George C. Scott. Bravura performance by Scott in this terrific drama about the famous W. W. II general.
⓭ Mystery!: Praying Mantis
㉑ Wonderworks
㉛ *Story of English*
🅗 **Movie:** Teen Wolf
🅜 **Movie:** Jagged Edge

8:05
🅝 **Movie:** Diary for My Children

8:30
❹ 227
❼ Ellen Burstyn Show
❾ Benny Hill

9:00
❷ Mike Hammer
❹ Golden Girls
❼ Heart of the City
❾ **Movie:** The Canterville Ghost (1986). John Gielgud.
⓭ Bye Bye Kipling
㉑ Good Neighbors
㉛ Six Wives of Henry VIII: Catherine of Aragon
🅢 **Movie:** Year of the Dragon

9:30
❹ Amen
㉑ Bless Me Father
🅗 Not *Necessarily* the News

10:00
❷ Twilight Zone
❹ Hunter
❺ News
❼ Spenser for Hire
㉑ Yes Minister
🅗 Really Weird Tales
🅜 **Movie:** California Suite
🅝 **Movie:** Huey Long

10:30
❺ Black News .
⓫ News
㉑ Butterflies
㉛ For Years to Come

11:00
❷ ❹ ❼ News
❺ **Movie:** The Counterfeit Traitor (1962). William Holden.
❾ Wrestling
⓫ **Movie:** Patton (1970). Part II. George C. Scott. (Part I, see above 8 p.m.)
⓭ **Movie:** Nicholas Nickleby (1947). Derek Bond, Cedric Hardwicke.
㉑ **Movie:** Lady of Burlesque (1943). Barbara Stanwyck.

11:30
❹ Saturday Night's Main Event
❼ News

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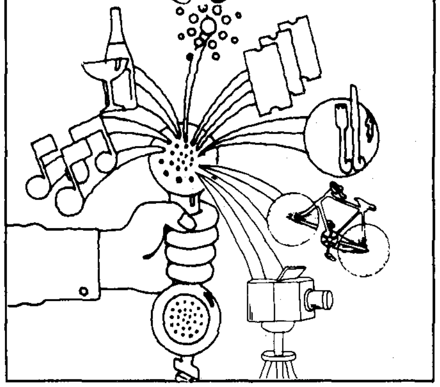


TELEVISION

H **Movie:** Secret Admirer
S **Movie:** Adventures of a Plumber's Mate

11:45
2 You Write the Songs
7 **Movie:** Mysterious Two (1982). John Forsythe.
M **Movie:** Re-Animator

12 MIDNIGHT
9 **Movie:** Alien's Return (1979). Jan-Michael Vincent.
N **Movie:** Stranger Than Paradise

12:15
2 **Movie:** The Two-Five (1978). Don Johnson.

12:30
11 Twilight Zone

12:50
S **Movie:** Cannonball Run II (cc)

1:00
11 Dempsey and Makepeace

1:15
H **Movie:** Private Resort
M **Movie:** Creator

1:30
4 Rock 'n' Roll Evening News
9 Jackie Gleason Show

1:45
5 **Movie:** That Touch of Mink (1962). Doris Day.
7 **Movie:** A Man Could Get Killed (1966). James Garner.

1:56
2 News

2:00
9 MTV Top 20 Video Countdown
11 News

2:30
4 Dancin' to the Hits
11 **Movie:** High Society (1956). Frank Sinatra, Grace Kelly. Lively musical about a wealthy man who tries to win back his soon-to-be-married ex-wife; nice Cole Porter score and a gorgeous-looking Kelly.

2:40
H **Movie:** Richard Pryor Live on the Sunset Strip

2:44
2 **Movie:** Murder in the Slave Trade (1974). James Stewart.

2:50
S Washingtoon

3:00
4 This Week in Country Music
9 **Movie:** Man Friday (1976). Peter O'Toole.

3:05
M The Max Headroom Show #5

3:30
4 **Movie:** Captain Kidd (1945). Charles Laughton.
S **Movie:** Year of the Dragon

3:35
M **Movie:** A Change of Seasons

3:50
7 **Movie:** Our Man Flint (1966). James Coburn.

4:05
H **Movie:** The Initiation

4:26
2 **Movie:** The Lucifer Complex (1976). Robert Vaughn.

4:30
11 Rhoda

5:00
9 News
11 Insight

5:25
M The Real Buddy Holly Story

5:30
11 News

SUN., OCT. 5

6:00
4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science Monitor
H **Movie:** Royal Wedding
S **Movie:** Les Miserables

6:30
2 Young Universe
4 Joy of Gardening
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
M **Movie:** Trancers

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World
7 Faith for Today
9 Face-off
11 Bishop Diocesan

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
11 Last of the Mohicans
13 Sesame Street (cc)
H **Movie:** Oh God! You Devil
S Minors

8:00
2 Today's Business
7 Insight
9 Point of View
31 Italian programming (concludes at 2 p.m.)
M **Movie:** The Bride

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
13 Mister Rogers
S **Movie:** Arthur and the Square Knights of the Round Table

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
13 Sesame Street (cc)
21 Nature

9:30
4 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem
H Fraggle Rock

10:00
4 Essence
5 Wonderful World of Disney
7 Sunday's Business
9 Hour of Power
11 Super Sunday
13 Mister Rogers
21 Good Neighbors
H **Movie:** Agnes of God
M **Movie:** Maxie
S **Movie:** Cloak and Dagger (cc)

10:30
2 Face the Nation
4 McLaughlin Group
7 David Brinkley
11 Three Stooges
13 Wild America
21 Bless Me Father

11:00
2 Community
4 Meet the Press
5 **Movie:** Tarzan and His Mate (1934). Johnny Weissmuller.
9 Gidget
13 Wonderworks
21 Yes Minister

11:30
2 Newsmakers
4 News 4orum
7 Siskel & Ebert & the Movies
9 Sunday Funnies
11 **Movie:** Abbott and Costello Meet Dr. Jekyll and Mr. Hyde. (1953). Bud Abbott.
21 Butterflies

12 NOON
2 This Is the NFL
4 First Estate: Religion in Review
7 Hollywood Close-up
13 Capitol Journal
21 Wonderworks
H Video Jukebox
M **Movie:** Remo Williams: The Adventure Begins
S The Paper Chase: The First Year—Seating Chart

12:30
2 NFL Today
4 NFL '86
7 America's Top Ten
13 Inside Albany
H **Movie:** Silverado

12:45
5 **Movie:** The Road to Rio (1957). Bob Hope.

1:00
2 **Football:** Giants vs. St. Louis (concludes at 4)
4 **Movie:** A Star Is Born (1937). Janet Gaynor.
7 Like It Is
9 Greats of the Game
11 **Movie:** Godzilla vs. the Thing (1964). Godzilla.
13 Firing Line
21 Pavarotti at Madison Square Garden
S **Movie:** Two Loves

1:30
9 **Baseball:** Mets vs. Pittsburgh (concludes at 4)

2:00
7 America's Choice
13 Great Performances
31 World TV Presents
M **Movie:** A Test of Love

2:30
7 Greatest Sports Legends: Johnny Bench

2:45
5 **Movie:** Ivanhoe (1952). Elizabeth Taylor.

3:00
4 War of the Stars
7 **Movie:** The Macahans (1976). James Arness.
11 **Movie:** Escape From New York (1981). Kurt Russell.
21 European Journal
31 Washington Week in Review
H **Movie:** Dune (cc)
S Minors

3:30
4 Fight Back
21 Tony Brown's Journal
31 Wall Street Week
M **Movie:** Dallas

4:00
2 To Your Health
4 **Footballs:** Jets vs. Buffalo (concludes at 7)
9 Kiner's Korner
13 Pavarotti and Sutherland at Madison Square Garden
21 Inside Albany
31 Masterpiece Theatre: Winston Churchill
S **Movie:** Garbo Talks

4:30
2 **Movie:** The Stranger Who Looks Like Me (1974). Beau Bridges.
9 Greats of the Game
21 Adam Smith's Money World

5:00
5 Kojak
9 Greatest American Hero
11 Fame
21 Wall Street Week
31 Hello Jerusalem

5:30
7 Siskel & Ebert & the Movies
21 One-on-One
H Fraggle Rock
M Screen Legends: Gary Cooper

6:00
2 Up Front
5 **Movie:** Escape to Athena (1979). Roger Moore, Telly Savalas.
7 News
9 Buck Rogers
11 **Movie:** The Ice Pirates (1984). Robert Urich.
13 Currents
21 Wild America
31 U.S. Nippon
H **Movie:** The Bad News Bears in Breaking Training
M **Movie:** To Sir With Love
S **Movie:** Cloak and Dagger (cc)

6:30
2 7 News
13 Washington Week in Review
21 Profiles of Nature

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie
9 Entertainment This Week
13 The Living Planet
21 Austin City Limits
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 Easy Street
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 River Journeys
21 **Movie:** The Scarlet Pimpernel (1934). Leslie Howard.
31 Last Waltz on a Tightrope
H **Movie:** Agnes of God
M **Movie:** Remo Williams: The Adventure Begins
S **Movie:** Altered States

8:05
N **Movie:** Jonah Who Will Be 25 in the Year 2000

8:30
4 Valerie
9 Face-off

9:00
2 **Movie:** The Last Frontier (1986). Part I of II. Jason Robards, Linda Evans. Mini-series about an Australian land baron with one of the most massive ranches in the world.
4 **Movie:** Trading Places (1983). Eddie Murphy, Dan Aykroyd.
5 Star Search
7 **Movie:** There Must Be a Pony (1986). Elizabeth Taylor, Robert Wagner. A movie star's romance and comeback are halted by tragedy.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Winston Churchill
31 Leo Buscaglia

9:30
9 In Depth
21 Profiles of Nature

10:00
5 11 News
9 Straight Talk
13 The Creative Edge: Meredith Monk
21 Mystery!: Praying Mantis
31 Window on World Television
H Silverado
M **Movie:** Maxie
N **Movie:** A Nos Amours
S Brothers (cc)

10:30
5 11 Sports
S It's Garry Shandling's Show

11:00
2 4 7 News
5 Dream Girl U.S.A.
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 **Movie:** Witness to Apartheid (1985). Excellent documentary dealing with the children who suffer under South Africa's system of apartheid.
S **Movie:** Once Upon a Time in America (long version)

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners

11:40
M **Movie:** Altered States

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 Sports
5 Mission: Impossible
7 **Movie:** Earth II (1971). Gary Lockwood.
9 Jimmy Swaggart
11 Star Trek
13 World Chess Championship 1986
21 New Television
N **Movie:** Angry Harvest

12:20
H **Movie:** Best Revenge

12:30
4 Fridays

1:00
2 Barnaby Jones
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:25
M **Movie:** Too Scared to Scream

1:30
4 Off the Wall
11 News

1:50
H **Movie:** The Protector (cc)

2:00
2 News
4 Circle of Fear
5 Forgotten Children of the '80s
9 **Movie:** Up Front (1951). David Wayne.
11 **Movie:** Guyana: Cult of the Damned (1980). Stuart Whitman.

2:05
7 **Movie:** Babe (1975). Susan Clark, Alex Karras.

3:00
4 Visiones
S **Movie:** Garbo Talks

3:10
M **Movie:** Maxie

3:30
4 First Estate: Religion in Review
H **Movie:** Stripes

4:00
4 News
7 **Movie:** The Raiders (1964). Robert Culp, Brian Keith.
9 Jackie Gleason Show
11 Grizzly Adams

4:30
9 Jackie Gleason Show

4:50
S Brothers (cc)

4:55
M Screen Legends: Gary Cooper

5:00
9 News
11 One Step Beyond

5:20
H Video Jukebox

5:30
4 Here's Lucy
7 Morning Stretch
11 News
M **Movie:** Trancers
S **Movie:** Arthur and the Square Knights of the Round Table

NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. **Special rates effective with the September 29, 1986 issue:** $22..25 per line issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified *ads are available at $280.00 per inch, one-time insertion. Complete rate card available.* ***Check or money order must accompany copy and be received every Monday for issue*** **on sale the following Monday.** Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. **Real Estate Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Harriet Bernstein for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished
Manhattan

92nd & Park Ave—Beautifully Furn 1 BRs. Fantastic location. No fee. $1,400 & up. Call Ms. Richardson. 212-996-3104.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

APARTMENTS
Furnished/Unfurnished
New Jersey

Montclair Vic—Lg 4 BR, 2 bth, LR, DR, EIK, gar. $1200/mo. 201-783-2612.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

Village Area—2 BR. $550/month. Others. $50 broker fee. Call Louis. 212-967-2960.

BUILDINGS & FACTORIES FOR SALE/RENT

Kew Gardens—27-family apartment building. Classic Tudor style, centrally located near trains and shopping. New boiler. Income $110,00 plus. Expenses $28,000. Mint condition throughout. A rare investment opportunity. $1,325,000. Exclusively shown. 718-793-6262
HOME SWEET HOME
"Specializing in Finer Properties"

HOUSES FOR SALE/RENT
Queens

Belle Harbor, Ocean Blk—Beaut furn 3 BR, 3 bth rental w/maid's rm, auto gar, fully equip new kitc, w/d, 45 min Manhattan, 30 min JFK, avail short/long term. $1600 mo. 212-741-9469, 718-318-1962.

REAL ESTATE SERVICES

Real Estate Keeps Going Up—Legal fees should be coming down. All closings $500-$750. Free consultations.
Michael S. Weiss, Attorney at Law
914-381-4262 or 212-594-4960

CO-OPERATIVES/CONDOS
Manhattan

5TH AVENUE 10 RMS
Olympic Tower Condo
EXTRAVAGANT DUPLEX
Rarely available 4 MBR + libr. Expense was not a factor when this hi-flr dplx was designed. An expansive marble gallery, dramatic staircase, oversize LR w/WBF & panoramic vus of Central Pk create an atmosphere of total luxury. FDR + breakfast rm, libr w/projection rm + temp. controlled wine storage. MBR has 2 sep bths/dressing rms, steam bth, Jacuzzis & bidet. For details:
Mrs. Blanchard 212-832-4173
Residence: 212-734-5959
DOUGLAS ELLIMAN
GIBBONS & IVES

E 80's—X-lg alcove studio, 24-hr drmn, 20' terr. $128K. 201-487-5961/eve.

CENTRAL PARK SOUTH
EXCLUSIVE FIRST OFFERING
Walk everywhere; 1,025 sq ft, sunny, corner 1 BR, 1 1/2 bth, exc cond, low cash. Maint $483. A.J. Goell **212-477-5331.**

Gr Vill—2 BR penthouse, lux bldg, 135' wrap terr, super vus, 21st fl, lg EIK, 1 1/2 bth, 24-hr drmn. $550K. **212-691-6805.**

CPW/Low 70's
2 BR DUPLEX W/TERRACE
Charming 4 rm brownstone. So exposure, exposed brick, fplc, hi ceil, track lites. Sliding glass doors to terr, overlooking garden. High $200's. Maint $450. 75% financing. Principals only. 212-883-5369/wkdys. 212-580-3440/eves.

CLOSINGS
Houses • Co-ops •
Effective Representation
Sheldon H. Gopstein, Esq.
212-349-6775

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine's Classified section. To start your working Classified ad call 212-880-0733.

CO-OPERATIVES/CONDOS
Brooklyn

GRAND OPENING
HENRY STREET MEWS
COBBLE HILL CONDOS
- Spectacular Harbor Views
- Award Winning Designer
- Private Patios & Gardens & Terraces
- Huge Studios & One Bedrooms
- Spacious Two & Three Bedrooms
- Duplexes & Penthouses
- Hi-Ceilings - Low Maintenance
- Closets, Closets, Closets
- Washer-Dryer in Every Apt
- Brick Walls & Spiral Staircases
- Two Stops From Wall St.

STUDIOS FROM $99,500
Open 11 - 5 Every Day
or by Appointment Call
(718) 330-0110
492 Henry Street
(5 blocks off Atlantic Ave.)
Offering by Prospectus Only

OUR NEW ASSORTMENTS SECTION
$400 per inch display
$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."
Contact Ron Stern or Michael Fazio
212-880-0734.

Bklyn Heights
BROWNSTONE
PERFECTION
Gorgeous 2200 sq ft parlor/garden duplex w/exclusive landscaped garden in prime loc. Orig detail through*out this 3 BR, plus den, 2½ bth beauty.*
A RARE FIND! $498,000

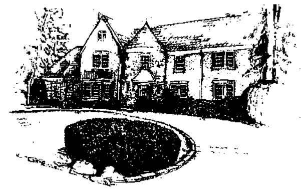
Park Slope
LUXURIOUS
PENTHOUSE
Exhilarating 360 degree panorama from enormous wrap terrace on park. Stunning, totally renov, bi-level, 3 BR, 2 full plus 2½ bth. FDR, exquisite custom kitch, wbfp.
A MASTERPIECE! $675,000
PARK WEST REALTY
718-789-9400

HOUSES FOR SALE/RENT
Westchester

Pelham Pelham Manor 29 min NYC
SMASHING CONTEMPORARY
Exciting—1st rare offering, custom-built, luxur-designed newly, tastefully decor, C/H, vaulted ceils LivRm/fplc, DinRm, Lg mod kitch, glass dinette area & Fam Rm, skylights, 4 BR, 3 bths, 2 car gar, terraces, deck, nestled in woodsy priv estate area of Pel Man. Over 1 acr. Call for details. $575,000.
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

SCARSDALE 30 MINS NYC
THORNYCROFT—Spectacular 2 BR, 2 bth w/den and EIK. Interiors designed by skilled Japanese craftsman complete w/exquisite wood cabinets, benches, and Shoji screens. Other features incl new appliances, ceiling fan, w/w. $225,000.
Garthchester Realty
914-472-0800

BRONXVILLE P.O. 29 MIN NYC



Mini Estate
Beautifully landscaped, in-ground pool, handsome turret rooms, formal 1st flr, library, sunroom, 4 fplc, 4 BR, 3½ bth, maid's qtrs, guest qtrs. $795,000.
LEY 914-337-1410

CO-OPERATIVES/CONDOS
Westchester

Hartsdale—Steal a huge, mod 1 BR, lux condo, 36 min NYC. Free racquet, pool, health club, pkg and security. Maint only $171. $162,500. **914-997-1764.**

COUNTRY PROPERTY FOR SALE/RENT

New Paltz, Rental—Cozy 2 BR on wooded acre, jacuzzi, huge kitchen, 90 mins NYC, 6 mos or longer. **212-722-4820.**

ON A PENINSULA
IN THE CATSKILL STATE PARK.
Tucked Inbetw a Busy Creek, A Stream & a Pond. Cloaked on 5-Acr "Park Setting." Excitingly Lit Throughout 2 Bdr Rustic Home, Stone Fpl in Lg Kitc/DinRm, Lg Windowed LivRm w/Stove, Screened Porch Ovrlk'g Pond. $145,000
VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

Swedish Homes—Imported contemporary homes for permanent/leisure living, totally energy efficient, your land or ours at Wainscott Woods & Racquet Club. Swim and tennis club avail. East Gate Rd & Montauk Hwy. East Hampton, NY. **From $200,000. 5 models. 516-537-2198.**

DELAWARE COUNTY CATSKILLS

Magnificent MT views on 14 acres. 4000 sqft of living space includes sep apt. 24' X 40' Great room, slate flrs, 3 bths, 3 fplcs. 16' X 32' inground pool w/cabana. Wine cellar, central air, fully furnished. $550,000
TIMBERLAND PROPERTIES
Margaretville, NY 12455 914-586-3321

KENT, CT.
We can help you find a weekend home in beautiful Northwestern CT. Save time and energy by calling the M.L.S. Realtor who understands weekenders' special real estate needs.
SOUTH KENT REALTY
212-860-5725 203-927-HOME

NEW YORK
REAL ESTATE

Continued from page 135

HOUSES FOR SALE/RENT
Connecticut

Stamford, CT
SPECTACULAR WATERFRONT

Totally redone carriage house is breathtaking, unique and very special!!! Unparalleled master suite plus 3 additional bedroom—all with Long Island Sound views and decks.
$1,700,000.

Florence Shapiro
MERRILL LYNCH
203-329-2111 Eves: 203-348-0324

LAND AVAILABLE

Hudson River Frontage—31 plus acres. 500' river frontage. 15 acres adjoin frontage. Remaining acres include river views, public road access, walking easement to river. Undeveloped. Suitable for subdivision. Under 2 1/2 hrs NYC. 1/2 hr Woodstock and Hunter Mountain. **$450,000.** Contact: Donna Cinelli, Metes & Bounds Realty. **914-331-2121.**

VACATION RENTALS

New Orleans—Charming apt w/balc & courtyard in heart of French Quarter. Low dly/wk rates: Lisa 212-666-7217.

Acapulco—Beautiful, luxurious villa overlooking bay, near racquet club, beach. 2 Master BR, 2 bth, 2 dressing rooms, LR, DR, ac. Patios, 2 swimming pools, barbecue, gardens, large palapa and bar. Ideal 4 people. Full staff. Top value, Wkly/Mthly rates. **212-249-2622**

APARTMENTS/HOUSE EXCHANGE

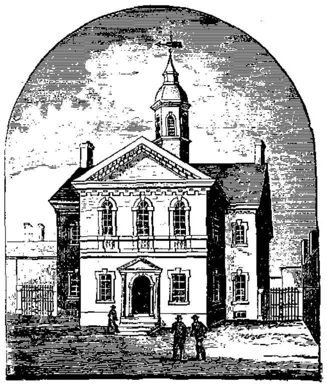
Aspen, CO—Lg 1 BR house close to slope available in exchange for Manhattan apt. Nov 1-Apr 30. 303-923-5225.

Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in *New York* magazine's classified. Call (212) 880-0734.

VACATION HOMES FOR SALE

Timeshare, Poconos—Lux condo sleeps 5. Golf, swim, tennis, RCI etc. Must sell. **$5000**, negot. 215-925-5393. Lv message.

Sugarbush, VT—Condo for sale on mountain. 3 BR, DR, LR, fplc, 2 bth, kitch, full furnishings. Excellent rentals. **$79,900. 914-357-1874/eves.**



TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, **$25.00** per line; four-time ad, **$24.50** per line; eight-time ad, **$24.25** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section**, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Dear Travel Advertisers,

There's a new destination for your advertising message: NEW YORK TRAVEL — a new weekly feature.

An ad in NEW YORK TRAVEL reaches your best prospects: 1.1 million affluent readers who are passionate about travel and have a median household income of $96,100, surpassing that of the Sunday New York Times's readers — $81,900.

NEW YORK readers are frequent domestic travelers. 55% above the national affluent average: 32% more likely to travel outside the United States, and 154% more likely to do seven or more times a year; 64% hold a valid passport, which is 48% more than the affluent average.

Karen Oneil

Source: 1986 MMR

AIRLINES

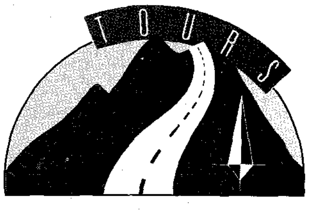
Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only **$250** round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.

NEW YORK'S TRAVEL SECTION
Rates: **$25** per line for 1 week
$24.50 per line for 4 weeks
36 characters per line, limited abbreviations. Telephone orders: AX, MC & VI
Call 9 a.m. to 5 p.m. 212-880-0736

WILDERNESS TRIPS

TRAVEL RATES

For advertisers in NEW YORK'S new travel section. **$25** per line for 1 week, **$24.50** per line for 4 week insertion. Phone orders accepted with MC, VI and AX. Line listing deadline: Tuesday noon for issue on sale the following Monday. Call Diane Woodstock. **212-880-5405.**



St. Maarten/St. Thomas And More
Thanksgiving, Xmas space avail. Villas, condo's, hotels. Low air and extras.
CARIBCO. 800-423-4433. 516-293-4900.

E. Africa—Spectacular, custom, luxury, tented photo safari. Need 4th couple. Lvs 1/10. M-F. 212-679-3603. 914-997-0234.

Bed And Breakfast Guide—Discover the complete U.S. & worldwide guide. $4.95. Mo/ck. YZL Travel, PO 101, NYC. 10156.

OUR NEW ASSORTMENTS SECTION
$400 per inch display
$36 per line, 2 line minimum puts your ad in the "SPOTLIGHT."
Contact Ron Stern or Michael Fazio
212-880-0734

TOURS & TRIPS

SKI BRECKENRIDGE, CO.—12/26-1/2 Xmas Wk. $775 - space limited, for info, **Call BLUE STAR TOURS, 516-678-6291**

INFORMATION

Ski For Less—Save money on lift tickets and lodging with SkiAmericard. Call 914-241-4810, 1-800-642-SNOW outside NYS.

CO-OP/CONDO FOR SALE

OWN FOR THE PRICE OF RENT

Brand new co-ops at the foot of famed Hunter Mt. Year round pool and restaurant. Minutes to Woodstock and 6 major ski resorts. Studios and skylit lofts from $21,900. Financing and rental management plan available.

SKI BOWL LODGE
518-263-4966 212-223-1270
Offering by prospectus only

ATTENTION SKI ADVERTISERS

Make tracks to NEW YORK Magazine's TRAVEL SECTION.

A major portion of the section will be "sloped" towards winter's skiing activity. You'll want to list your product or service for our "love-to-ski" readers who are avid consumers. Last year, a higher than average number skied more than five times.

Call Ron Stern 212-880-5406
For special rates.

TRAVEL AGENCIES

THE WAY TO GO!
TRAVELOW
International
- LOW LOW FARES
- SCHEDULED AIRLINES
- DAILY DEPARTURES

Many cities not shown!
We have 200 of them!
Big hotel discounts too!

EUROPE • AFRICA • AUSTRALIA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Abidjan	$869	Melbourne	1299
Amsterdam	458	Milan	519
Athens	595	Moscow	792
Bombay	1199	Munich	792
Cairo	660	Nairobi	1263
Copenhagen	684	Nice	648
Dakar	725	Oslo	723
Delhi	1049	Paris	549
Frankfurt	550	Rome	596
Istanbul	699	Stockholm	723
Lisbon	516	Sydney	1099
London	457	Tel Aviv	729
Madrid	499	Vienna	549
Malaga	599	Zurich	549

★ ★ ★ ★ ★ ★ ★ ★

CHINA • ORIENT • INDIA
VIA THE PACIFIC
(Roundtrip from JFK and West Coast)

Destination	East Coast	West Coast	Destination	East Coast	West Coast
Bangkok	$1114	$918	Kuala Lpr	$1148	$907
Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	1240	1079
Delhi	1099	959	Singapore	1206	976
Hong Kong	895	746	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★ ★

MEXICO & SOUTH AMERICA
(Roundtrip from JFK)

Destination	R/T	Destination	R/T
Acapulco	$329	Montevideo	$849
Buenos Aires	849	Rio de Janeiro	849
Cancun	329	Santiago	849
Caracas	489	Sao Paulo	849
Mexico City	329		

★ ★ ★ ★ ★ ★ ★ ★ ★

CALL TRAVELOW *International*

800-231-5561
718-445-8429 • 718-445-1302
136-75 37th Ave., Flushing, NY 11354

TRAVEL ADVERTISERS
Hop aboard NEW YORK TRAVEL — your express to readers who are going places.

Call Diane Woodstock
for special rates
212-880-5406

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. ***Contact Ron Stern or Michael Fazio for billing procedures and advertising information.*** *All ads accepted at the discretion of the publisher.*

ASSORTMENTS

CHELSEA RACQUET & FITNESS CLUB
GRAND OPENING SPECIAL!
Join by the Oct 5th & get 2 free weeks' membership!
Join with a friend & get 4 free weeks' membership each!
Magnificent brand new club featuring 4 racquetball courts, 2 squash courts, Nautilus center, luxurious clubhouse, snack bar, spacious men's & women's locker rooms with sauna, massage room and steam room.
45 W. 18th St. 7th flr. 212-807-8899

Art Party For Single Parents—Coffee for adults, creativity for the kids. Oct. 19, 3:30-5:00. Young At Art® 212-595-3902.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

WE HAVE YOUR WATCHSTRAP.
Time Will Tell (antique wristwatches).
962 Madison Ave., 212-861-2663.

Interior Designer Liquidating—Entire contents of apartment. Amazingly low prices. 4 piece top of line Deco bedroom set includes mirrored armoire $3000, Deco couch & chair $600, much more, call for appointment. 212-874-7179.

APPLIANCES

TV, Appliances, Video. Since 1967
Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

AUTOMOBILES

Car Light Warning Alarm—Send $3 to: J. Cortez 1318 Vreeland, BX, NY 10461.

BUSINESS OPPORTUNITIES

Need Extra Money?—Become a sales consultant for a hot new skin care and make-up line. Call 212-684-0147.

Earn Easy Money—New book reveals the secret of becoming rich and powerful. For free info and gift: Puma & Deer Publishing Co., Suite 363, 13014 N. Dale Mabry, Tampa, Fl., 33618. 813-968-8415.

CHILD CARE

Mothers' Helpers Placement Service—Live-in child care. Call 212-838-0722.

CLEANING SERVICES

Trent Cleaning Service—Heavy cleaning specialists and professional maids for your office or apartment. Bonded and insured. Free estimates; call **212-619-6262.**

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona's Maid In New York—The best! 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

COUNSELING

Luvsaver Hotline—Compulsions/sex/relationships. Nothing taboo. 212-246-0331.

Infertility Counseling Services—Supportive, psychological guidance to help cope with the emotional problems of infertility/adoption. 212-371-5972.

For Personalized Mental Fitness—Ptolemology. 212-924-1235 ext 11.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Free Recorded Information—On choosing a therapy and therapist. Psychotherapy Selection Service. 212-307-0012.

Sexual Advice And Counseling—By phone. Visa/MC. 201-782-7101.

MBS Psychotherapy Group—Eclectic, experienced, compassionate therapists. Consultation provided. 212-697-2497.

Are You Happy Being Single?—Do you have difficulty finding, selecting & maintaining relationships? There is **H.O.P.E.** (Harmony-Oriented Psychotherapy & Evaluation). Choose group or individual.
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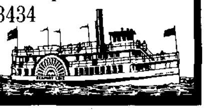

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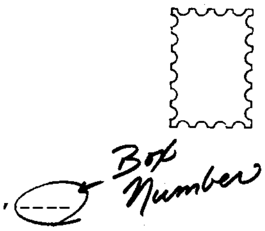

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New York, New York 10163

White-Haired NYC Male, Secure—Wishes to meet slender, happy, sensual, theater/ballet-lover female, to share the rough spots of life. NYM F062.

Evolved, Self-Made Entrepreneur—Seeking a lady. I am a one-on-one person, 5'8", 160 lbs, nice-looking. Affluent without being pretentious. I'm intelligent, upfront, with the ability to communicate intellectually and vulnerable enough for deep emotional feelings. I enjoy travel, skiing, tennis and most cultural activities. The lady should be 35-45, a together person, sensual, soulful, non-smoker, intelligent with evidence of class and old-fashioned integrity. Time to establish a new, fun-filled, productive, sharing relationship. Recent photo would be appreciated, with note/phone. NYM F077.

Jewish Male, 41—Quiet life style, seeking female, 28-35. NYM E966.

Handsome, Successful Professional—32, Jewish, trim, 5'9", wants naturally very pretty and dynamic woman, ready to be treated right and reciprocate - more to come. Note/photo, essential. NYM C016.

Accomplished, Handsome Academic—40's. Intellectual but warm. Work-oriented but caring and condsiderate. Looking for an attractive woman, 20's-30's, with whom to share interesting life. Photo/note/phone. NYM C014.

Stop! Do Not Pass Go—Land on Boardwalk with good-looking, playful, sensitive male health professional, 38, who enjoys sports, board games, mysteries and exploring out of the way places. Seeking very attractive, outgoing lady, 25-35, with spunk and sense of humor. Scrabble, anyone? Photo/phone. NYM F078.

Dynamic MD—Handsome, healthy, wealthy, wise, 30's, slim, giving - a doer with zeal. If you're a sleek, tall, Jewish knockout, 30 or less, with class, let's share lots of laughs, hopefully a lifetime. Note/no replies without photo. F082.

Urbane, Sexy Male—With laughing eyes, slim, 41, non-smoker, very successful publisher, unpretentious but one of the city's powerful restaurant critics, seeks successful equal with style, brilliance, "savoir faire". Photo/phone. NYM F087.

Guaranteed As Advertised—Pretty, witty, warm and elegant, professional woman, seeking to share love and laughter with successful, cultured and caring man, 55-65, over 5'9". NYM Y291.

Very Pretty—White, Christian woman, 41, 5'2", 106 lbs. Would love a family; enjoys outdoors, closeness. NYM C017.

LI, Handsome Millionaire—50, professional, athletic. Seeks woman, 28-40, with natural beauty, great figure, happy, bright, sensuous and wants a wonderful life with an exceptional man. Photo is a must! NYM C015.

What You See—Is what you get. East side Manhattan, professional lady: tall, 5'9", slender, pretty, divorced, no children, with sense of humor, zest for life. Seeks to locate male, 38 plus, open to commitment. NYM Y312.

Pretty, Witty, Warm Professional—Queens gal, seeks tall, smart, sexy, handsome, educated, professional, warm male, 28-35, for serious relationship. Note/photo. NYM E990.

Sincere, Mature, Loving—34, smart, handsome, self-aware. Value intimacy, professional and personal growth; real nice guy, caring, ethical. Passionate about life, fun, funny, fit, cultural and outdoorsy, seeks warm, gentle counterpart. Photo. NYM F079.

Brawn Or Brains? Don't Compromise!—Handsome professional male, 36, winsomely witty, exuberant, very athletic. Seeks adventurous, alluring, athletic, notably intelligent, sexy female, 24-34. Phone/recent photo, a must. NYM F081.

Jewish Male, Physician—32, non-religious, tall, slim, handsome, tired of single life, seeks professional woman, 26-35, sincerely interested in becoming the love of his life and the object of all his affections. Serious inquiries only. Photo, please. NYM F085.

If I Fell In Love With You—Would you promise to be true? Tall, handsome, still a rock n' roller, too? Female, seeking male, 33-40, ready for happily ever after. Photo/note. NYM S552.

Very Successful Director—Jewish, early 40's. Exceptionally prestigious, international Wall Street investment banking firm. I have a golden heart, mind like quicksilver and fine qualities that will take you several lifetimes to find. I play a real good game of tennis, lover of the arts, music forte from classical to good jazz, frequent visitor to all the centers of culture from here to abroad. I am also an award winning photographer. I have seen many parts of the world, having recently been to Scandinavia, Switzerland, Israel and Bermuda. I am looking for that exceptionally beautiful person both inside and out, who puts her man first and who wants her next relationship to the best one she has ever had. Life is full of many beautiful things and events for two people in love to discover and do. Let us discover together! You are a real professional in business and in everything you do. You have been looking for this man for a long time. With pen in hand you are now answering. Photo/phone number(s), a must. NYM F083.

Sensitive, Successful Executive—I'm 54, divorced, Jewish, virile, very bright and somewhat of an intellectual. I'm self-aware with the desire and the capacity to both give and receive. I have an enthusiasm for life, a youthful appearance and outlook, a sense of humor, a sense of the ridiculous and a sense of wonder. I enjoy theater, ballet, classical music, quiet romantic dinners, weekends in the country. Mostly however, I enjoy being together with a special lady rather than in a special place. If you are a warm, gentle, educated Jewish woman, in her early 40's, with similar tastes and temperament, who lives in Manhattan and feels as if she's in her physical, emotional, spiritual and intellectual prime and would like to build toward a permanent relationship, please respond with personal note, phone and recent photo. NYM F084.

Beautiful Blond Psychologist—Nassau County, warm, witty, slim, shapely, bouncy, bubbly, seeks very special Jewish man, over 45. Photo/note. NYM F086.

Lifelong Commitment—Is what I am looking for. You should be a woman who has the strength of character to participate in such a vow combined with the personal courage necessary to expose yourself to the inherent vulnerability involved. You are energetic, spontaneous and love to become passionately involved in the things that you do. People like to be around you because of your inherent goodness. You try to live life to its fullest instead of just trying to get through it. I am an over-educated, very athletic, financially secure entrepreneur who is tall, slim, muscular and hopefully offers as much as I am requesting. Please send bio/photo, a must/phone. NYM F088.

Man, 33, Seeks Full-Figured Woman—Cute, warm, for relationship. NYM E603.

Millionaire —Handsome, 38, seeks cover girl, 20-30. Photo, a must. NYM S400.

Hardworking Non Yuppie—Single, Jewish MD, 35, 5'7", 145, seeks a wife, 24-32, pretty, slender and intelligent. Bio/photo/phone. NYM S499.

Pretty Blond Female—Westchester, caring, fun-loving, sensual, looking for new friend, 40's up. NYM S523.

Creative, Athletic—Affectionate, educated, divorced Jewish professional, 6'1, 170, non-smoker. Seeking special lady to share life's pleasures. I enjoy skiing, sushi, running, exploring restaurants, health club, sci-fi, cooking, fine wine, biking, travel. If you are petite/very slim, age 22-32, with similar interests and feel you have a good sense of humor, romance and charm, please send note/photo/phone. NYM S525.

Kind, Considerate, Attractive—Jewish male, teacher, 42, 5'11", intelligent, stable, pleasant, down-to-earth, good sense of humor. Seeks a sincere, friendly, Jewish woman, 28-40, to settle down and raise a family. Note/phone. NYM Y250.

Waspy, Witty Trial Lawyer—6'3", 185, blue eyes, brown hair, very handsome, athletic, 39, seeks sane, slim woman with beauty of soul, mind and face, career-involved - not obsessed. To share music, movies, beach, ballet, tennis, trust. Photo/bio/phone, a must. NYM Y271.

Sexy Male, 30—With great mind, body and high ideals - seeks beautiful Jewish female, 21-29, with same. Photo/bio. NYM D018.

Charismatic Surgeon—Brilliant iconoclast, 47, seeks thin, financially secure woman to love, share life. NYM S540.

Handsome Athletic Israeli—Highly successful, caring man, 40, 6', seeks beautiful, slim, compatible, 28-38, mate. Phone/photo/note. NYM Y279.

Will Anyone Answer—An average guy? Successful, warm businessman, 52, works Manhattan, lives Northern NJ. Sincere and down-to-earth. Seeks very attractive, slender, giving lady, 38-44, who wants to share travel, theater, sports, music, dinners and a mutually supportive, long-term relationship. Note/phone and a recent photo a must. NYM Y280.

Deserve A Happy Marriage?—Like yourself? Deserve your success? If yes, please write to this bright, beautiful, voluptuous, NYC intellectual, Jewish, professional woman with great body, green eyes, ivory skin and long dark hair. Seeking male counterpart, 40-50: supportive, considerate, ex-workaholic, very bright, successful and high-achieving, who values a warm, loving marriage as highly as his successful career, and willingly makes time to share joy, intimacy and emotional closeness. I'm warm, caring, gentle, honest, very sensual, very successful, elegant and sophisticated. Seeking a loving husband to share NYC, world travel, museums, literature, art, sports, music, theater, fine food and wine. Photo/phone/descriptive letter. NYM Y281.

STRICTLY PERSONALS

Madly In Love—With life and looking for a smart, successful, good-looking Christian man, 29-39, to share my passion. I'm an exceptionally pretty, corporate exec, 29, 5'7", who skies, sails, likes music and loves to chase rainbows but also knows what reality is about. If you're ready for a serious relationship...NYM E960.

Wanted: Best Friend—Sincere, attractive, professional Jewish male, 32. Likes walks in the woods, city life and politics. Wants to meet a woman to share friendship and more. Should be 25-31, slim, intelligent, with a wide range of interests - must enjoy life. Photo. NYM S544.

Wonder Woman—Seeks wondrous man for adventure, fun and magic moments. I'm incredibly successful, highly-educated, super-attractive, looking for a soul mate, 38-48, who is my equal. Note/phone/photo, please. NYM Y282.

Attractive, Petite, Professional—Woman, mid 30's, would like to meet successful, strong and warm professional - preferably Jewish man, 40's. NYM S545.

Gentleman—25, 6', blue-eyed blond. Polite, giving, responsible, lonely. Seeks company of an attractive lady. Please send letter. NYM Y283.

Rockin' Doc Seeks Brainy Jock—Lady MD, Jewish, pretty blond swimmer, 'new music' fan. Wishes to meet smart, attractive, athletic guy, 26-32, to have fun with forever. Photo/phone/detailed letter. NYM E964.

Artistic Financier—Gliding by on looks, charm, fortune and felicitous genes. Ivy wits; athletic 42. Will accelerate for singularly pretty compeer, 20's-35, successful, lean and literate. Photo/bio/phone - sine qua non. NYM E965.

Big Green Eyes—Attractive, trim, very bright gal, 5'5", 36, divorced with 9-year-old son. Offbeat sense of humor, warm, easygoing. Like music (play flute), spur-of-the-moment adventures, nature, animals, flea markets, working out, occasionally dressing up, painting the town various colors. Enjoy my life, job, friends, but miss having a lasting relationship with a special man. NYM S548.

Handsome Gentleman—Looking for a beautiful woman to share beautiful life together. If you are a slim, beautiful, 35-40-year-old woman with a nice figure, nice legs, don't hesitate to contact this special man, who on top of everything else is a nice person. I am a good-looking 6-footer with a heart just as big. Reply with letter/photo (a must), along with your phone number. NYM S549.

Attractive, European, Catholic—Educated lady, 34, 5'5", 135 lbs, seeks man, 30's-40's, similar values, for a relationship leading to marriage. Bio/phone/photo. NYM S550.

Handsome, Athletic Physician—31, 5'9", who enjoys skiing, scuba, fine food, theater and attacks life with passion, seeks stunning, slim, sensual, successful, non-smoking woman, 24-30 - earthy yet elegant but always enticing. Bio/photo/phone, essential. NYM E967.

Classy Conservative—Jewish lady, 37, intelligent, pretty, petite, with joie de vivre, seeks ambitious, pin-stripe mensch. European flair, a plus. NYM E973.

Prisoner Of Second Avenue—Seeks parole in custody of a successful, dynamic, Jewish man, 30-45. Photo. NYM Y290.

Marriage-Minded Male—Seeks contradiction. This slim, Jewish, Fort Lee professional, 38, desires gal who is spunky yet stable, easygoing but serious, independent yet family-oriented. I love kids, Scrabble, classical music, country rides, interesting conversation, etc. If you are slender, 5'0"-5'6", 28-38, non-smoker, let's explore the autumn together. NYM E968.

Independent Businessman—Sometime writer, 42, whimsical, understated, thoughtful, reformed workaholic, seeks woman of intelligence, imagination, warmth and depth. I'm interested in marriage and raising at least one child. Sense of humor and questioning approach toward life are musts. NYM E969.

If You Care Enough—To want the very best. Successful, widowed Jewish male, 5'7", 45, children in college, apartments in NY and Jersey shore. Looking for a very attractive, 37-43, intelligent, financially independent, Jewish lady, to share a special relationship. NYM E970.

Attractive—50's, blond, vivacious, fun-loving, elegant Jewish lady, great figure, emotionally secure, seeks a sincere, sensitive man for a committed relationship, for friendship and possible marriage. Shall we talk? Write PO Box 4360, Great Neck, NY 11027.

Pretty, Warm, Intelligent Woman—Slim, 37, hoping to meet attractive, secure man, 35-42, who enjoys laughs, dining, dancing and quiet evenings. Note and photo, please. NYM E972.

Timing Is Everything—As a new year approaches, this handsome, tall, successful professional, 48, seeks that special, sensual, compassionate and fun-loving woman, 35-44, with whom to share life's pleasures and dreams. Note and phone/photo, appreciated. NYM E974.

Attractive And Established—Jewish female, seeks an equal male, early 40's. Bio/phone. NYM E971.

Pretty, Green-Eyed, Auburn-Haired—Female, executive, 38, 5'3", slim but curvy, with heartwarming smile, seeks to win heart of kindred soul. Interests include classical music, jazz, photography, writing, swimming and many more. Equally comfortable in academic or corporate worlds. Hope to find witty professional male, preferably not living in Manhattan, who has traditional values. Non-smoker, please. NYM S554.

Rare Combo—Non-jaded MD, with wit, CG looks, seeks chic, 20's, female, over 5'4", thin, 100 plus IQ. Photo. NYM S555.

Descendant Of Helen Of Troy—Bright, open, sincere and loves romance. Travel, jazz, dancing (ballroom) and hiking are some of my likes. If you're a male, physically fit, non-smoker, with eclectic interests, 30-45, interested in a lasting relationship, send note/phone. NYM S556.

Woman Of Character Desired—By professional man, 40. Please be warm, optimistic, tall and as amused by this as I am. Be willing to take chances and value a variety of experiences. Photo, optional. NYM Y295.

In Your Wildest Dreams—You couldn't find an energetic, handsome, well-rounded (no, I'm not fat!) lawyer. My wildest dreams include a professional, intelligent, attractive, Jewish female, 25-30, with both feet on the ground. Photograph, appreciated. NYM Y294.

Genuinely Nice, Athletic—Interested and interesting divorced female, mid-50's, knows value of a good talk, a good walk, a good book, a good meal and, especially, a good friend. Seeks male as latter to share the other good things. Photo/phone, please. NYM S558.

Nice Normal Man—Seeks nice normal woman for friendship, walks in the park, dinner, movies, and theater. I am: single, white, 32, 5'10", 190, intelligent, decent-looking, NYC dweller, personable, owner of my own business. You are: 20-30, pleasant-looking, slim, educated, friendly, like to hang out doing nothing and can hold up one end of a conversation. If we become friends, that's great - and if something special develops, even better. NYM S559.

Substance And Style—Attractive, bright, successful woman, 36, fun-loving, warm and charming. Would like to meet self-assured, successful, sensitive man, 35-45, to begin it all again. Phone/photo, please. NYM Y297.

Winsome, Intelligent, Witty—Non-smoking woman, 33, seeks man of similar qualities to enjoy travel, tennis and quiet nights together. NYM Y298.

Pretty Chinese MD, 30—Seeks MD or lawyer, 28-37. POB 1308, NY, NY, 10163.

Divorced Jewish Male—48, tall, slim, very attractive, business-owner with great personality, seeks nice-looking, personable, caring, Jewish lady for relationship. Children welcomed. North Jersey resident. Photo, a plus. NYM Y299.

Want A Winner?—Winsome Westchester widow who is very attractive, very special, seeks her equal in quality, classy Jewish gent. She's youthful 40's, bright, vivacious, athletic, good company, a warm, close friend. You, too? NYM S561

Multifaceted Male—31, real estate consultant, enjoys travel, dining, sports and photography, seeks lady liking some of same, as well as sharing her own interests. NYM Y300.

Author, Journalist, Speaker—On extended assignment from Europe. 49, nice-looking; enjoys dining, dancing, conversation. Interested in meeting attractive lady, 35-40. NYM Y301.

Professional Male, 38—Sincere, sense of humor, handsome, seeks female, 30-40, for a lasting relationship of friendship and love. Photo and bio. NYM E982.

Beautiful, Late 30's—Female, sensitive, secure, spirited and sensuous, successful, enjoys culture and outdoors. Looking for a successful, dynamic, sincere man to share a genuine, nurturing companionship, Jewish, over 35. Please send note/photo. NYM Y302.

Not Bad-Looking—Female, playful, petite, 38. Seeks gentle, stable, trim man, 38-47, ready for walks in woods and beaches, candlelit dinners, spiritual and sensual rapport and possibly marriage. Recent photo/phone. NYM Y303.

Pretty Giant Fan—Entrepreneur - advertising, blond, baby blues. Seeks charismatic, caring, successful, attractive man, 44-56, with passion for life, passion for one mutual interest - ski, dancing, sail or the arts, and building a meaningful relationship. Jet fans welcome but must root for Giants when with me (a season ticket holder) and my fervent pals at Meadowlands. Phone/photo. NYM Y304.

Handsome Italian-American Exec—43, 5'11", slim, intelligent, elegant and very together. I seek my counterpart, for an exciting, romantic and sincere relationship. She should be a non-smoker, slim, bright and beautiful, 26-39, without children and possess a true sense of honesty, class and wit. Photo and home phone, please. NYM E983.

Marriage-Minded Male—31, Italian-American, attractive, successful. Seeks warm, attractive female who is sensitive, sweet and interested in serious commitment. Photo/phone. NYM E984.

Family-Oriented, NJ Greek-American—Professional, traditional values, affluent, attractive, caring, intelligent, warm and witty, 41-going-on-29. Varied interests include books, movies, photography, shore, sports, gardening, travel. Would like to share life, love and marriage with special 'lady'. Phone/photo. NYM E985.

Single Jewish Man—34, 6', successful academic, good-natured, stable, loves music. Seeking single, Jewish woman who is bright, pretty and easygoing for fun, romance and marriage. Photo. NYM Y305.

Handsome Westchester Wasp—Tall, midtown exec, 36, seeks slim, confirmed country lady, non-religious, menschy professional, 22-37. Tennis, skiing, fly fishing, hikes, nature. Photo. NYM E978.

Handsome, Ivy JD—Jewish, 29, seeks pretty, petite professional. NYM E979.

Une Femme—28, 5'8", Christian, family-minded, wants same in drug-free, never married bonhomme. PO 1458, NY 10159

Successful, Handsome—Wall Street executive, 5'11", young-looking 40's, European-born, would like to meet a pretty, slender, warm, non-smoking lady in her 20's or 30's who loves quiet weekends in the country, dining out, sports and travel. Photo/phone and note, please. NYM E980.

Silk, Sneakers, Skis—All make me happy. I'm multilingual, well-traveled and a beautiful brunette. I'm 33, 5'9", slim and leggy. You are a tall, fit, worldly, educated, accomplished, handsome man, 29-39, who gives as much as he expects. Photo, please. NYM E981.

Together We Could Have It All—If you are an attractive, petite Jewish lady, looking forward to a lasting relationship with a successful, sincere, bright and well-educated Jewish gentleman, 34, 5'5", I would love to meet you. Photo, optional. NYM E991.

You, Yeah You—The Jewish babe with the good looks, figure (you're 28-34, over 5'4"), who likes cuddling, Mets, kissing, rock n' roll, etc. Sought by good-looking, 6'2", Jewish kid, 37, for forever. Bronx/Westchester preferred. Note/phone/photo, a must for reply. NYM S563.

Arizona Beauty, New To NY—Former media exec, mid 40's, 5'7", slender, attractive, feminine, bright, kind, fun, sharing, lover of arts, people, travel, sports and the desert southwest. Desires quality, professional man who appreciates the rare individual that I am and wants to share a mutually rewarding relationship. You might find occasional Levi's and cowboy boots rather refreshing. Note/phone. Photo, please. NYM Y306.

That Special NY Woman—Very bright, very pretty, exciting, terrific sense of humor, and more than a 'touch' of class. Fun-loving but caring, well-read, treasures good conversation and holding hands. Lives in and loves all Manhattan has to offer: symphony, opera, WNEW-AM, theater, sports, movies - as well as quiet times at home. Would love to share all with an intelligent, successful, tall, attractive Jewish man, 48-60. NYM S562.

Attractive, Jewish Professional—Smart, warm, funny, 24. Looking for a warm, funny, intellectual, liberal, romantic man, with compassion, a great hunger for life and an ability to laugh at himself. NYM Y313.

Seeking Oriental Man—I'm a blond, slender, Caucasian woman, 35, 5'2", eyes of blue, who would like to meet an Oriental man for friendship and perhaps romance. Please include photo. NYM Y307

Handsome, Intelligent Male—31, seeks extremely attractive, slim female. I love classical music, aerobics, reading, fine dining, the great outdoors. Please send note/photo/phone. NYM S564.

Are You A Manhattan Man—Between 40 and 50? Are you successful, attractive, in good shape and looking for a commitment? So is this Manhattan woman. Photo/note, please. NYM Y308.

Totally Modern Lady—Who's just an old fashioned gal. Pretty, petite professional. Traditional values; slim, blue-eyed blond. Interested in secure, successful man, over 5'10", 40-55. Photo. NYM S565.

I've Never Been A Princess—Nor do I want a prince. This special, green-eyed commoner will trade royalty for loyalty. Slim, bright, beautiful and perfect. For the cost of this ad what else would you expect? I'm 47, 5'5", slim, articulate, athletic, aware. Lots more. NYM Y309.

Brilliant Postindustrial—Spiritual seeker, to share relaxed, vital life of learning with naturally attractive, good-humored, daring darling, 30's. I'm tall, lean, handsome, easy to love. Phone. NYM Y310.

I'm Black, Sexy, Energetic—And an intelligent mother of two. Afro-Americans and West Indians, where are you?! Are you interested in a lasting relationship that is honest and sincere? Then let's get together! Photo and phone. Non-smoker/non-drug user. NYM E986.

Very Special Jewish Lady—Pretty, slender, 33, sweet, sensitive, bright, educated. Seeks attractive man, 30-40, intelligent, warm, professional, caring, for lasting relationship. Photo/letter, appreciated. NYM E987.

Sensuous Renaissance Jewess—33, 5'5", looking for educated, attractive, sensitive, humorous counterpart, possessing eclectic tastes: professionals only. Note/photo/phone, please. NYM Y311.

Male, Brooklyn Resident—Exec with mature (59) class, a lively liver, Jewish, white, divorced, moderate drinker and smoker. Wants relationship with a sensuous and super-attractive female of any age. Trim figure, a must. Frank letter with a photo and phone. NYM S566.

Sensitive, Tall, Dark, Handsome—Fit, trim man, 38, wishes to meet slim, attractive woman, 29-38, who likes boating, skiing and romance. Photo/phone/note. NYM E988.

Dancing In The Dark—With that special someone. I am a blond, blue-eyed lady, who is 5'1", late 30's. Love music, dancing, movies, Chinese food, Al Pacino, Bruce Springsteen and nice, honest people. You are a fun guy, between 30 and 42, who wears jeans after work, is down-to-earth, likes a horror movie once in a while and doesn't mind getting caught in the rain. Note/photo, please. NYM E989.

Gorgeous, Natural Honey-Blond, 38—Slim, NJ, Jewish professional, seeks sane, sensual, kind, laughing, intelligent, creative, attractive, successful male counterpart, 36-46. Bio/photo. NYM S567.

Old-Fashioned—33, 5'10", Irish-Catholic professional, seeks cute, slim woman, 22-28, sweetheart, children, live happily ever after. Bio/photo. NYM S568.

Sincere, Bright, Caring—Good-looking, 47, seeks warm, attractive lady for friendship/romance. I enjoy outdoors, travel, caring. Note/photo. NYM E992.

Pretty Professional Female—In private practice, seeks divorced professional male, 35-45, who likes kids. I'm the mother of a nine-year-old. I'm self-reflective and sensitive to others. I can also be quite funny. NYM E994.

Vegetarian Doctor—27, recently moved to Florida, seeks female with similar interest who would like to correspond, enjoy a serious relationship and move to this sunny state. Do write. NYM Y314.

Big Is Beautiful—Jewish single man loves full-figured woman. (Bored aren't we?) Nice smile, a must; bright, creative, spontaneous, professional, lonely, tired of bars, bull. Write. POB 1253. NYC 10028

PhD Candidate—Very attractive, slim, Christian female, 27, seeks gentle, professional male, 27-33, with advanced degree. Photo/phone, please. NYM E993.

Handsome Jewish Dentist, 30—Athletic, outgoing, warm, good sense of humor, seeks beautiful, slim, bright, caring, energetic woman. Photo, a must. NYM E995.

Tall, Striking Blond—Ivy-educated, attorney, 30, spends 'spare' time at movies and museums, working out, enjoying good conversation with friends. Am interested in meeting tall, attractive, professional man, 35-45, hardworking and fun-loving. Photo, please. NYM Y315.

A Rare Find—But definitely not an antique. Long Island, Jewish widow, 45, untapped life and love to offer. Seeks warm, sincere male, 45-55, to share life's pleasures. NYM S569.

Handsome, Sophisticated, Manhattan—Cardiologist, Jewish, 31, would love to meet very beautiful, intelligent, sensitive, non-smoking woman. Phone/letter/photo. NYM D003.

Beautiful, Exciting Woman—With city savvy but country heart, seeks a special man with whom to discover a farmhouse, fill it with love, prepare Thanksgiving feasts and create a lasting homestead for the children (yours/mine/ours?). I'm 37, Jewish, sensuous and genuine. NYM Y316.

One Of A Kind—Classy Jewish woman, 35, brunette, 5'8", slim, pretty. Sophisticated, intelligent, witty copywriter. Likes theater, music, traveling. Seeks fun-loving, tall Jewish professional 32-45, with desire for marriage and children. Non-smoker. Photo/phone/bio. NYM E996.

Most Eligible Bachelor—I live by the motto "only the best". My houses are in Manhattan, CT and Aspen. I'm handsome, athletic, successful, 40. If you are a beautiful lady, sensitive, good-humored and possess class...then send letter and phone/photo, appreciated. NYM E997.

Writer, 40—6'2", blue eyes, trim, fit, prosperous, romantic, sharing, seeks bright, cuddly, shapely, fit lady partner, 21-35, with strong family values and personal identity, for life's rhythm and blues. Wanna dance? Note/photo. NYM Y317.

Radiant Ivy-League Writer—33, 5'7", slim, sharp-witted, successful. Jeans with jazz; pearls with Playbill. Looking for one undaunted, dynamic man, 30-39, bright, athletic, urbane, handsome in khakis, with boyish charm and grown-up compassion. Note/photo/phone. NYM S570.

I Would Like—To meet and form a significant relationship with a man (white), 35-45, NYC resident who's successful, intelligent, demonstrative, attractive, discriminating, romantic, humorous, warm and caring. At 38, I'm your female counterpart. Please write. NYM E998.

Attractive, Funny, Warm—Modern orthodox female, 28, into travel, baseball, seeks sincere counterpart. NYM Y318.

Beautiful, Scandinavian-Looking—Blond, blue eyes, elegant, sensual, sculptress, former model, slim, no children, seeks extraordinary male, 38-60, interested in marriage. Photo/phone. NYM Y319.

Truth—I'm 34, more than handsome, professional, Jewish, hip but not too, and honorable. If your thoughts run toward the future, let's talk to meet. Please, photo/note. NYM Y320.

Good-Looking, Evolved Man—40, bright, well-put-together, 6', successful. Seeks comely, long-haired woman, 29-37, romance - it's time. Photo. NYM S571.

Chance Of A Lifetime—For special man, 48-58 - must be successful, old-fashioned values, attractive, caring. For unique, successful, beautiful, tall, blue-eyed blond, 40's, who truly has it all except for a sweetheart. Please write about yourself and send recent photo. NYM E999.

Tall, Handsome Male—40, fun-loving, seeks warm, friendly woman. NYM Y321

This Successful—And attractive businessman and screenwriter (30, 5'9", 150 lbs.) is accustomed to realizing on dreams. That's where you come in. Criteria: very bright, very attractive and trim female dedicated to Jewish values. If you possess artistic flair and have warmed to lyrics like "Thanks for the Memory"'s, it must be kismet. Photo. NYM S575.

Good Partner Available—Warm, successful, intelligent man, 42, 6', seeks sensitive, natural woman for romance, running, permanent partnership. NYM Y322.

Sephardic Male, 39—5'9", money no problem, seeking Sephardic female, 18-32, 5'4"-6'1", with these matching attributes: athletic, good figure, good-looking, fun-loving, funny, warm, honest, healthy, sincere, trustworthy, humble, considerate, giving, modest, sensitive and intelligent. Non-smoker. Reply. NYM S572.

Vivid, Male Manhattan Professor—(PhD), 53, humanist and smart, wants happiness. If you're extremely bright, genuinely pretty and to 45, let's meet: the glow just may be terrific! Phone/bio/photo, please. NYM Y324.

Attention Ridgefield CT—(and nearby area). Loving, sensual, pretty, petite woman, 41, former resident, has fondest wish to meet special man, return "home" to share joys of each passing season. Letter, photo, welcomed. NYM E1000.

Air Force Officer—Brown hair/eyes, 6'1", 39. Stationed in Europe but travels often to home in NYC. Seeks tall, attractive lady, 22-35, who enjoys traveling, theater, sailing and sincere companionship. Note/photo. Box 7812 APO, New York 09012.

Good-Looking Widow—Young 50's, is independent, but misses the dependency; is happy with herself, but wants to make you happy; loves to laugh, but wants to make you laugh; cares for herself, but needs someone to care for. I am looking for a serious relationship with mature, warm man who believes as I do, that the best years ahead should be shared. NYM D002.

Fire And Ice—Precious black gemini femme, 45, 5'10", seeks tall, successful teddy bear looking for calm walks, happy talks, a shoulder to lean on. NYM D001

Manhattan Physician—52, 6', athletic, aesthetic, enjoys arts, movies, would like to meet attractive, intelligent woman for serious relationship. Photo. NYM S573.

Want The Best?—First class Jewish female, 40's, exciting, attractive, intelligent, seeks quality male counterpart for mutually rewarding relationship. NYM Y325.

213 Seeks 212—LA comedy writer, 33, pretty, slim, Jewish. Seeks suitor for permanent(?) NY visit. Photo. NYM D004.

Warm, Down-To-Earth—Black female attorney, 30, cute and plump looking for unpretentious and intelligent man for possible friendship. NYM Y326.

Terrific Lady—Vibrant personality, mid 50's, seeks a real mensch who is both a sweet guy and a strong man. NYM D005.

Love Is Lovelier—The second time around. Warm, sincere, financially and emotionally secure, divorced, white female, late 40's, is looking for a new beginning with a white male, 47-57, who is caring, sensitive, financially independent, willing to share good conversation, dining, theater, travel and more. Letter/phone. NYM Y327.

Very Handsome MD—35, warm, sensitive, romantic, athletic. Seeks very pretty, bright, Jewish woman, 24-31. Send photo. NYM Y328.

STRICTLY PERSONALS

Finally Have My Career On Track—Successful designer, businesswoman, creative, intuitive, attractive, slim, 5'7", 34. Lots of energy, self-motivated, independent, caring, generous. Looking for successful, idea-oriented man, who has an excitement about work and life, is a good friend, likes to travel and be spontaneous. Photo/written reply. NYM Y329.

Resourceful, Cute Jane, 31—Seeks Jewish Tarzan - firebuilder, for warmth and wit. Photo, appreciated. NYM D007.

Opposites Attract—Businesswoman seeks male writer, artist, MD. I'm 30, ad exec, pretty, Jewish. You're 30-40, fun, creative, bright, confident, secure financially. Note/photo. NYM Y330.

Top International Exec—Bright, handsome, successful, 6', PhD, non-smoker, divorced, interested in lady, 30's-45, who is intelligent, well-educated, physically attractive, warm, relaxed, accomplished, non-smoker, to play tennis, golf, ski, travel. Note/current photo. NYM D008.

Down-To-Earth—Westchester professional, Jewish, never married, handsome. Enjoys country roads, tennis, travel, rock to Bach. Would like to meet a very pretty, together, outgoing female with humanistic values, under 35 preferred, for a not-so-serious, serious relationship. Photo, appreciated. Will exchange. NYM Y331.

Bright, Charming Male—38, 5'9", has successful real estate business, enjoys classical music, travel etc. Seeks tall, attractive female to share activities and more. Phone/note/photo, appreciated. NYM D010.

Jersey Girl—31, warm, professional, seeks white male, 5'10" plus, to share a lifetime of fun, sun, travel, old movies and Sunday brunchs. NYM Y332.

An Innocent Man—Yet an artsy, athletic, 30's, handsome, thin, 6', prominent Jewish doctor in midtown. Sincere, sensitive, tender and missing you: an extremely slender, traditional woman in her 20's, non-smoker. Photo, a must. NYM Y333.

No False Advertisement Guaranteed—Wanted: You are a 30-42-year-old, extremely good-looking, warm, intelligent, classy, athletic, successful woman. Good tennis player, a plus. Excellent figure and physical condition, a must. Reward: I am a youthful 45-year-old, handsome, warm, intelligent, athletic, prominent businessman, a very successful entrepreneur but down-to-earth, like sports, world travel, theater, tennis, skiing and nautilus; 5'10", 170 lbs, 100% honest. Widowed several years ago, now looking to settle down. I will only respond if you send a recent photo, phone and note. I will reciprocate if desired. NYM D009.

Millionaire—Legitimate, generous, 45, custody 2 young sons, seeks model-like look, 25-35. Photo, a must. NYM Y334.

Late Bloomer, 32—Female used to solo outings, seeking, with some trepidation, company of intelligent, empathic male, not allergic to cats, dust. NYM D011.

Attractive, Vivacious Widow—Tall, slim, enjoys dancing, dining, laughing, sharing a good life with fun, loving, gentle, interesting man, late 50's-60's. NYM D012.

Bright, Honest Lass—Eclectic, attractive, 40 plus, seeks lad, 40-60. NYM D013.

Cross Between—Woody Allen and Boris Becker. 23, 5'7", all-American athlete, Ivy grad, healthy, Jewish, handsome, quick wit, fun to be with, a real mensch, seeks complementary lady. NYM D006.

Blue-Eyed, Body-Conscious Beauty—Seeks very handsome, NYC, Jewish male professional, 28-34, who takes working out, but not himself, too seriously. Photo/bio. NYM Y336.

They Tell Me—There's a mature, sensitive, witty, professional man out there. Is that you? Seeking a warm, attractive woman, (30's) with same and more? That's me! NYM Y337.

Lover Of Life? So Am I!—26, Jewish female, blue-eyed beauty, pretty inside and out, spontaneous, fun-loving and athletic. If you're a yuppie, "Dr's, lawyers, no Indian chiefs" who has all the above, please send photo/phone/note. NYM S576.

Attractive, Energetic, Slim—Jewish female, enjoys the outdoors and sports, film, theater and adventures, seeks same in Jewish man to 35 years. NYM D014.

Perched On Park Avenue—Tall, carefree, captivating, professional lady, seeks "older", quality gentleman. NYM D015.

Woman, Great Company—Intelligent, successful, pretty, 40 - looks 30. Seeks man, 36-48, for serious and sparkly relationship. Enjoys movies, music, restaurants, tennis. Note/photo. NYM S577.

Mature Woman Sought—White male, 25, 6'4", trim, healthy, sensitive and wise, seeks fit, independent lady (30-45). Photo, if available. NYM Y338.

A Texas Beauty—With charming personality of southern upbringing, and now the sophistication, chic and elegance of a cosmopolitan New Yorker. Never married, 5'6", size 6, flawless skin, talented, educated, successful, extremely well-traveled with many interests: art, finance, fashion, theater, movies, sports, reading etc. Told I'm very beautiful, open, warm, affectionate, refreshing, stunning, have intellectual curiosity, impeccable taste level, integrity, class and understand the give and take a good relationship requires. Desires to meet good-looking, distinguished Jewish businessman, 42-60, 5'11", worldly, dynamic, powerful yet gentle, loving, ultimately financially successful, who lives a first class lifestyle. He must be savvy, strong, refined, fun, stable, honest (no game players), sincere and highly intelligent. No smoking, clean-shaven. Phone/photo/note. Are you this spectacular man for this sensational woman? NYM D016.

Feisty, Sensual, Fun-Loving—38, 5'7", exceptionally pretty, strawberry blond, extrordinary woman, successful career-great mother and great girl friend-enjoying having it all except for my honey to share it with. Seeks tall, preferably dark hair, clearly sane, hopefully handsome, confident recovered Peter Pan for non-roller coaster ride to happiness. All mensches, 35-45, financially and emotionally secure with a sense of humor and willing to take a chance, please reply. Photo appreciated. NYM S578.

Sparkling, Shapely Blond—Creative theater/art background, seeks a man of vitality, virility and virtuosity, 50 plus, for culture, caring and chemistry. NYM D023.

Model Looks?—Then meet the "catch" of NYC! You must be stunningly beautiful, 23-30, thoughtful, intelligent, outgoing, fun-loving and once again, a physical knockout. I'm 32, 5'11", with GQ looks. I own an investment firm and am active in American and Israeli political circles. If you're responsible enough to care about world affairs yet "crazy" enough to laugh at yourself, then we should meet. Photo, absolutely necessary. NYM Y339.

Adorable Jewish Professional—24, blue-eyed, who laughs under pressure, seeks professional male, up to 40, who's sincere, cuddly, and can share a laugh as well. Photo/bio/phone. NYM S579.

Sensual Lady Entrepreneur—Seeks dynamic man, 50's, for lush life. NYM Y340.

Very Pretty, Warm, Feminine—NYC, divorced professional is open to a loving relationship with a genuine, caring, adventuresome man, 35-50. I enjoy people, travel, the arts and the outdoors. I am quite energetic and spontaneous and want to share with an interesting man. Note/phone. NYM S580.

Share My Dreams—Exceptional, beautiful woman, to age 35, sought by exceptional, divorced, 45-year-young, father of three. Share love of family, travel, boating and zest for life and allow me to share your dreams and help them become realities. Photo/phone and a brief bio will bring prompt response. POB 965, NY, NY 10272.

Professional, Trim, Gorgeous—Financially secure, Jewish female, seeks male travel companion, etc. 55-65, with similar attributes. Photo/phone. NYM S581.

Caring, Sincere Male—30, seeks a warm and affectionate woman for a long, meaningful relationship - who enjoys travel and dance. NYM Y341.

Investor With Independent Income—38, 6', 165, handsome, eclectic interests, non-smoker, house in Great Neck, LI. Ready to step back from NYC rat race and share suburban and Vermont country property lifestyle with a very pretty, very thin, down-to-earth, intelligent, stable, warm, romantic, caring woman, 25-37. Photo, absolutely a must. NYM Y342.

Very Pretty, Vibrant—Slim, 5'4", Manhattanite, Jewish, 32 (looks 25), real estate professional. Varied interests include: jogging, skiing, old movies and NY activities. Seeking 29-42, attractive, trim, not overly religious, non-smoking, marriage-minded, professional male. Bio/phone/photo. NYM Y343.

Tall, Attractive Blond—Mature woman, well-traveled, loves music and theater arts. Seeks interesting, sophisticated man who is generous and knows how to be a friend, lover, companion and possibly husband. NYM Y344.

Vivacious, Very Attractive—Professional white female, 50, seeks male with varied interests, good sense of humor, for love, romance. Photo/bio, a must. NYM S583.

Science Fiction Junkie—Attractive female lawyer, 31, humorous, energetic and Ivy-educated. 5'6", and serious about getting into shape (not too far to go). Hooked on games, puzzles and computers. Seeking playful, self-aware male, literate and musical (but still human), who can write a good letter. NYM S584

Fun-Loving, Nice, Jewish Female—30, bright and pretty, looking for you. You're Jewish, 28-38, professional, great guy with good mind, good nature and good looks. Note/photo. Til then...NYM S582.

Pretty, Bright, Funny Lady—29, seeks witty response from handsome, balanced male to make me smile. Photo. NYM D019.

Thai Oriental Lady—37, 5'3", educated, spiritual, cute, seeks decent male, 38-50. Photo/phone/non-smoker. NYM Y345.

Beauty, Brains, Compassion—Petite, spunky, 34, hazel eyes, Jewish agnostic. Seeks kind, handsome, fit, dynamic man. No drugs. Photo/note. NYM D020.

Pretty Publishing Assistant—27, 5'8", strawberry blond, Irish descent, old-fashioned but fun, seeks never married, professional gentleman for Manhattan tea. Photo/bio. NYM Y346.

Attractive, Successful Businessman—36, Jewish. Interests run from the arts and museums to Atlantic City and baseball. Seeks good person with sense of humor. NYM D021.

Hi—Jewish, 32, very handsome professional, would like to meet beautiful woman with traditional values and a cheery outlook. Photo/phone. NYM D024.

Pretty, Blue-Eyed MD—25, 5'7", thin, warm, exciting, seeks professional, athletic Jewish man with good heart and sense of humor for fun, romance and maybe more. Photo/phone. NYM D025.

Attractive, Warm, Adventurous—Female, 44, successful professional, wants to meet an active, quietly confident man, 40-54, with sensitivity, strength and sense of fun. We keep in shape and have varied interests. Let's meet. Photo. NYM Y348.

Fee Fi Fo Fum—I detect the presence of a warm, caring woman. Man, 33, with giant heart could take big fall for romance. A brief response, if fine. NYM D026.

A.A.H.H.A.A.—Attractive, adventurous, Harvard-educated, happy, adjusted, ambitious; Jewish female, 32, seeks male counterpart. NYM Y349.

Westchester Mom—Tall, very attractive, intelligent, 39, seeks love. Will settle for date. Photo. NYM S585.

Attention Yachtsman—Temporarily grounded, smart, lively Jewish female, 40's, with cottage near Woodstock. Seeks happy, successful male, 40-55, interested in antiquing, flea markets, old movies and winter holidays in the country. Photo/phone. NYM S586.

Jewish Male, Doctor, 30—Attractive, successful, seeks an exciting relationship with a sexy lady, 19-29. Must enclose recent photo/phone/bio. NYM Y350.

Wanted: Cary Grant—Or reasonable facsimile, 39-49, 5'9" plus, to share travel, theater, dining, tennis, city, country, romance and potential relationship with bright, 5'7", slim, ex-model, business exec. Note/photo/phone. NYM D027.

Warm, Sane, Decent Professional—40, Jewish, good sense of humor and loves good company. Seeks bright, professional woman, 28-38, slim, very pretty for real and permanent relationship. NY/NJ. Letter/photo, optional. NYM D029.

Rare Old Bird—Still flapping his wings, listens well, speaks softly, is kind, unconventional, indulgent and open. Seeks pretty bird trying to fly, who may need encouragement, someone to talk to, or to cry with. Need photo plus letter. NYM S587.

Construction Engineer—26, 6'3", MBA, romantic, from the Middle East. Seeks a sincere, slim, creative, warm and sensitive female partner. NYM S588.

Looking For NJ Female—Attractive, 27, business owner with great future, desires pretty, Jewish female, 21-27, for meaningful, fun relationship. I'm easy to talk to, have a casual style and enjoy the good life. Photo/phone. POB 6312, Edison, NJ 08818.

Diamond Legs—Tall, willowy writer. Laughing eyes-warm heart. Seeks attractive, fit, witty, kind, successful, 30-40'ish male, non-smoker, for autumn walks, films, and chats. NYM S589.

You Are A Man—Physically and mentally attractive, financially secure, happy, late 40's-mid 50's, and not easily intimidated by an accomplished, independent woman of intelligence, depth, stature - you will very much enjoy my company. I am an attractive, fun-loving, NJ professional who has very little patience for mediocrity and loves the "good things in life". POB 674, E. Brunswick, NJ 08816.

Handsome Male Executive—47, 6'2", 195 lbs, seeks central NJ Christian female. She must be sincere, caring, intelligent, attractive and tall, to share outdoors, fireplace, quiet dinners, good conversation and romance. Bio/photo/phone. NYM Y351.

Top Seeded Westchester Female—Seeks her match in a warm, non-smoking, successful male. Pretty, petite, vivacious, Jewish brunette, 41, loves tennis, the arts, laughter and more. NYM Y352.

Nordic Good Looks—Christian, 40, 5'7", 130, professional/athletic/traditional values/non-smoker, seeks male counterpart who loves outdoors and down-to-earth women. Note/phone. POB 6413, 1591 Third Ave, NYC 10128.

Handsome Jewish Professional—41, seeks a woman to love and cherish forever. Photo!/bio/phone. NYM Y353.

Dear Santa—Businesswoman, 38, 5'5", 130 lbs, wants honest, warm gentleman for fun weekends and to keep me warm on those cold NYC winter nights. Note/phone/photo, preferred. NYM D028.

Athletic Jewish Lawyer—26, 6'0", seeks pretty, honest, Jewish female for fun, spontaneous (lasting?) relationship. Photo/phone. NYM Y360.

Sensitive, Attractive, Intelligent—Woman from Queens, 31, enjoys skiing, movies and cooking. Looking for male professional. Letter/photo. NYM D036.

Cerebral And Pretty—Jewish, professional female, 41, seeks attractive male, 45-50, to share life's comedies, tragedies, hum drums. Photo, please. NYM Y361.

Good-Looking Jewish Professional—Male, 26, 6'2", likes tennis, skiing. Seeks pretty, non-religious Jewish female in 20's, with similar interests, for a lasting relationship. Photo/phone. NYM S591.

A Man Like Me:—Mid 30's, successful Jewish entrepreneur who's dependable, romantic, sensitive and caring, tall, dark, handsome, intelligent, with a great sense of humor and varied tastes in music, art and theater; a hip, modern look but traditional values - and a woman like you: mid 20's-30's, warm, sincere with a positive outlook and personality, intellect and beauty, a curiosity in life, no use for drugs and an appreciation of both the finer things and all of life's simple pleasures - should be spending their time laughing, loving and sharing together. Handwritten letter/photo/phone, a must. NYM D030.

Looking For Adventure—Attractive, Jewish female, Wall Street exec, home in NJ, 29. Enjoys laughing, beach, convertibles, bicycling and fine wine. I cook too. Looking for a mensch. Attractive, a plus; fun loving, a must. Professionally ambitious male, 6' and over, 30 plus. Photo/note/phone. NYM Y354.

Handsome, Gay White Male—39, 5'10", established, seeks younger counterpart from the Orient, with good looks, sense of humor, college education and a good job. For friendship. Recent photo and letter, please. NYM D039.

Beautiful Woman, 29—Warm, sensitive, strong, successful Wasp. Loves fine restaurants, old movies, antiquing, black ties. Seeks man: successful, caring, open to commitment, to enjoy the finer things in life. NYM Y362.

Successful, Sensual Woman, PhD—Generous, intelligent, loyal, beautiful. Loves good times, arts, feelings. Seeks tall, successful, loving mensch, 45-55. NYM S592

Like Vintage Champagne—This lady sparkles. Like a crackling fire, I can warm your heart and hearth. I require a connoisseur to appreciate all my qualities. I seek an educated, healthy, active gentleman of substance and intelligence, 55 plus, with integrity and a gentle sense of humor. Photo, a plus. NYM Y355.

Warm, Upbeat, Pretty—Jewish widow. Ready to love again. Seeks caring, stable man of quality, 55 plus, to share travel, concerts, golf, laughter and hugs. NYM D032.

A Real Gentle Man—And Jewish too. 30's, 6', well-built, teddy bear type. I'm a professional horse-racing analyst and love the outdoors and tennis. Please reply if you are an attractive, intelligent lady, 25-35, who wants an easygoing, kind, honest man. Non-smoker, please. Photo/phone, a must. NYM D033.

Be Free Or Marry Me—Great face, figure, wit, charm and style, 38. Desires endless love with very successful, sensitive, honest man. NYM Y363.

Tender, Caring, Sensual Woman—38, seeks man to share Tanglewood, Tuscany, Broadway, Beethoven, intimacy, laughter, warmth of a home. NYM Y364

Mrs. Robinson Wanted—Nice Jewish boy, caring, 30's, 5'4", seeks mature Jewish woman for romance. Photo, appreciated. NYM S595.

Seeking A 35-45, Professional Man—With an offbeat sense of humor and an upbeat attitude toward life. I'm 34, 5'8", a slim, pretty professional who loves Truffaut and Spinal Tap, Belmont races and the NYC Ballet. NYM D034.

Artist, Female, Bright—Pretty, warm, funny, caring. Seeks open, very smart, handsome, witty Jewish male, 30-40. NYM D041.

Cute, Dynamic Brunette—With captivating smile, athletic, well-educated, own business, seeks successful, Jewish, non-smoking male, 25-35, 5'10"-6'2", witty with sharp mind and trim body, of strong character, high standards and high self-esteem. Photo, a must. NYM Y359.

Handsome, World Entrepreneur—Looking for attractive, spontaneous young lady (preferably in 20's - I am older) who likes traveling, sunshine. Meet in NY. Note/photo. POB 141934, Coral Gables, Fl 33134.

Very Handsome, Brilliant—Prestigious, successful attorney, 5'5", 35, fit, seeks beautiful, slim, cultured Jewess of fine family - sincere, affectionate, professional, a plus. Serious about marriage, family and love. NYM Y357.

Puzzled?—Pieces of your life not fitting? Try this: Early 50ish, very attractive, successful, sophisticated widow, enthusiastic traveler, plus many diverse interests, seeking Jewish male counterpart to share unusual lifestyle. Non-smoking, tasteful. Write with details and phone, I'll respond. NYM D038.

Oregon-Bred Lady—Mystically attached to nature, but crazy about NYC. Slender, pretty, Jewish by choice. Seeks successful, very bright, fit, tall, marriage-minded Jewish male, 34-44, who appreciates subtleties in a Japanese garden and laughs uproariously when tickled. NYM S594.

A Study In Contrasts—I am: a river rafter who loves opera; at ease sipping tea at Claridge's or table wine at the local pizzeria; a gourmet cook who loves catsup; a serious professional woman who enjoys a good joke; soft, compassionate, fully feminine and fiercely independent. This petite, very attractive woman in 40's, seeks kind, very attractive, stable, cultured, sophisticated gentleman who is ready to share a life. Photo/phone. NYM D040.

Beautiful, Slim, Petite—Creative and romantic, 27, seeks attractive, sincere, caring Jewish man, 27-37, to share fun, film, food, art, theater and the finer things in life. Non-smoker, no drugs. Phone/photo/bio. NYM S590.

Charming Cultured—Chinese lady, seeks older, well-established man. NYM D037.

Seeking Robert Redford—But will settle for sensitive Jewish man, 27-40, financially secure and interested in serious relationship with pretty, energetic, Jewish professional, 30, who wants to share thoughts, fun, watching the Mets win the pennant. Bio/photo, please. NYM Y358.

Rich Young Lady—Seeks Jewish MD/lawyer/businessman, 37-48. NYM D035.

You're The Kind Of Man—Who'd rather be enjoying a beautiful autumn day with one special woman than reading the personal ads! You're over 30, single, smart and successful, a selective non-smoker. I'm 5'5", blond, with "girl next door" classic good looks, romantic, funny and looking for you, one special man. Note from the heart/photo/phone. NYM Y365.

ANNOUNCEMENTS

Jim, We Met At Wilsons!—Would love to hear from you! Jane.

Desperately Seeking Joan—31, Jewish female teacher, brown hair, green eyes, 4'10", 95 lbs, to share love and life forever. Say "Yes" - and our active life together will be filled with hugs, kisses, friendship, laughter, movies, sports, family, friends, skiing, Fire Island. Love, Peter.

You Were Wearing—A blue tied shirt and pink shorts, traveling on the M15 to 31st and 2nd on Sunday, 9/7. I was in a red shirt and tan pants. You got off before I got your name. Please write. NYM Y356.

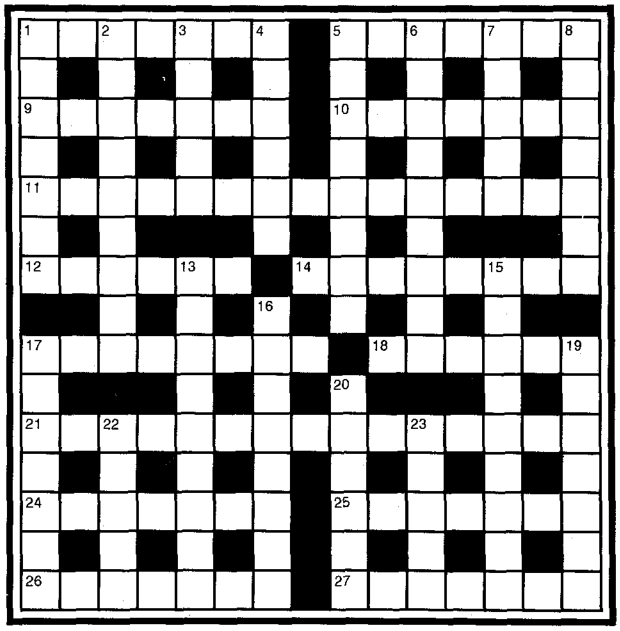
David—It's impossible to contact you at the number you sent. Please write again. Zest For Life. E823.

NEW YORK
212-880-0734

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Classical musician needed to transcribe her opus. (7)
5 He makes sure he gets his vacations. (7)
9 What the dentist may well do to one. (7)
10 Black cloth some branches carried for funerals. (7)
11 Like the man's den it is unfortunately a poor local thing. (15)
12 Listen distractedly, but register. (6)
14 Use it and find gold? (8)
17 In the past an underground worker, he now conducts trials. (8)
18 A track for climbers. (6)
21 Though I have the green man's permission on the curb I worry—if I do it I shan't be able to get back again. (5, 3, 7)
24 State of troops retreating after Anzio's blown to smithereens. (7)
25 Claim to be the piper but taking it turn about for the drums. (7)
26 Swallows having fun with legs interlaced. (7)
27 A superior type of assistant? (7)



DOWN

1 I'm able to see to a clue that's cryptic. (7)
2 Insect sauteed in frying-pan? It's meant to be smoked. (9)
3 Due to deviation from the right track, is held by terrorists. (5)
4 Mountaineer's turn of phrase. (6)
5 Convict having served his time because a high achiever. (8)
6 Critics ring me up spoiling Sunday. (9)
7 Tic he developed stems from his weakness for a cuppa. (5)
8 Taking stock of the commander—a good man at heart. (7)
13 Continental cars failed to finish—it's a jammed cylinder. (5, 4)
15 The Roman capitals have great charm, so effective in presentation. (9)
16 Blondes would not do for Communist bosses. (3-5)
17 The previous night the gang turned out in the enclosure. (7)
19 Comparatively pungent port. (7)
20 Seed that's diseased can still produce a flower. (6)
22 Due address to the flight commander. (5)
23 The rabble brought up to exist on cold pudding. (5)

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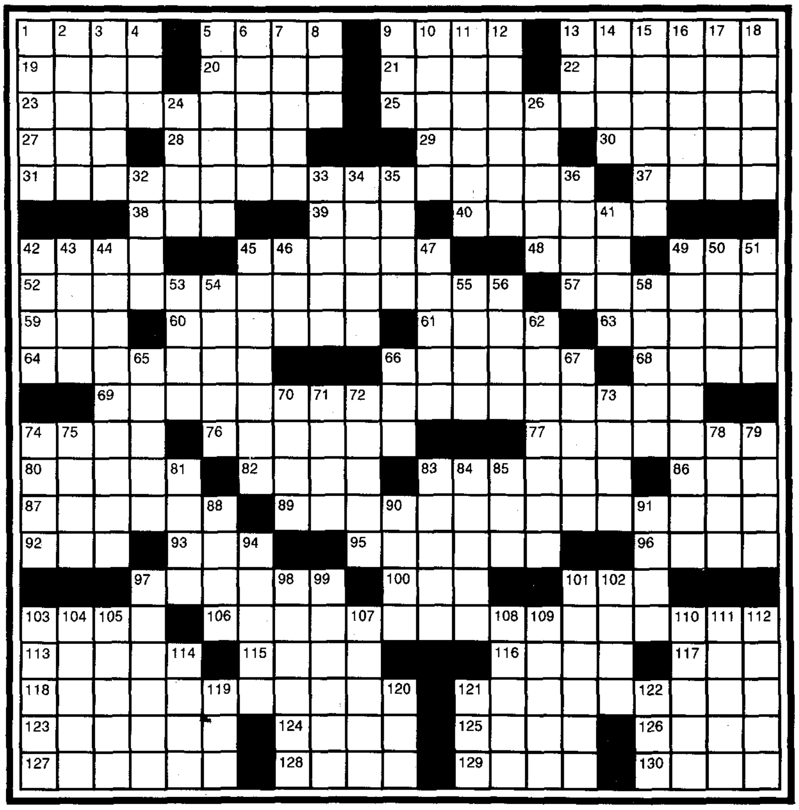
'THE SONG IS YOU': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Jason's ship
5 Grating sound
9 King of 61-Across
13 To the other side
19 "Damn Yankees" role
20 Yodeling feedback
21 "Good Earth" heroine
22 Paradoxical
23 THOMAS EDISON
25 CLAUS VON BULOW
27 Chignon
28 Bacterium
29 Wife of Zeus
30 Majorette's item
31 BOY GEORGE
37 Not any
38 Pay dirt
39 Grazing ground
40 Live coals
42 Mushy
45 Successful puzzler
48 Neighbor of Nor.
49 Wapiti
52 IVAN LENDL
57 Maiden
59 ——-les-Bains, French resort
60 Click beetle
61 Thailand, once
63 Ecole's kin
64 Thanksgiving pan
66 Dana and Arrowsmith
68 Aral Sea, e.g.
69 LEONA HELMSLEY
74 Crown prince
76 Surgical tool
77 Kids' group of early films
80 Bitter drug
82 Louver
83 Perceptive
86 After tic and tac
87 Finished a flight
89 NEIL ARMSTRONG
92 Mommy has three
93 Heart, in anatomy
95 Summer TV fare
96 "Judith" composer
97 Walked purposefully
100 Use a straw
101 Tread the boards
103 Chemical compound
106 NORA EPHRON
113 Willy the salesman
115 Round before the final
116 Nebraska county
117 Noted architect
118 GEORGE BURNS
121 DEAN MARTIN
123 Parthenon goddess
124 Oklahoma city
125 Cupid's wings
126 In the matter of
127 Skyrocketed
128 Art ——
129 D'Urberville girl
130 Genghis or Kublai

DOWN

1 Suspect's story
2 Scamp
3 One of the Fords
4 Feed-bag morsel
5 Bathtub gin
6 Sharp-tasting
7 Ignominy
8 Opposite of neg.
9 Curtain bar
10 Hilo hello
11 Equestrian art
12 Belfast's county
13 Need a doctor
14 Zodiac crustacean
15 Caesar's people
16 —— a customer
17 A TV sleuthing brother
18 Postcard picture
24 Stravinsky
26 Wire fence deterrents
32 —— down (writes hastily)
33 "—— Seeing You"
34 Now's alternative
35 Highlands Scot
36 Lascivious
41 The McCoy
42 Head the cast
43 Part of B & O
44 Obsessions
45 Trappers
46 Baseball great
47 Ruddy: sp.
49 Elevator substitute
50 Scallion's relative
51 Swiss painter
53 Whale, for one
54 Quick on the draw
55 Bass instrument
56 Essex's title
58 "You're pulling ——!"
62 Elephant drivers
65 Make confetti
66 Alphabet middle
67 Toward the Antarctic
70 Ego
71 "Oh, What —— Was Mary"
72 Bacchus's follower
73 Grove growth
74 Partner of hearty
75 Babylonia's enemy
78 Day bisector
79 Heredity carrier
81 Religious offshoot
83 Eagle's nest
84 Domed Buddhist shrine
85 Heavy weight
88 Fishing boat
90 Engage, as gears
91 Chess winner's cry
94 Apollo-14 astronaut
97 Assassin
98 Fought singly
99 Regal fur
101 Battery terminals
102 Sonny's ex
103 Lanchester, et al.
104 "Their's —— reason why . . ."
105 D-day beach
107 Of citizenship
108 Actor Peter O'——
109 "—— a Very Good Year"
110 Like a gorilla
111 Ranch in "Giant"
112 Shakespearean Greek
114 Clementine's shoe size
119 Usti —— Labem, Czech city
120 Ancient Tokyo
121 Beanie
122 Slangy guffaw



Solutions to last week's puzzles appear on page 130

EMERGE FROM THE FREEWAY VICTORIOUS, NOT VICTIMIZED.

Highways extract a bitter toll from modern drivers. Not at the coin booths, but in the continual onslaught of noise, traffic jams and pollution.

For those forced to cope with such a demoralizing situation, BMW has engineered a most vivifying solution. The 528e.

A car whose high-torque, high-efficiency* Eta engine lets you power through traffic without endlessly shifting through the gears.

Whose orthopedically-designed seats and ergonomically-designed climate controls ensure you not only negotiate the highway nimbly, but navigate it in total comfort.

Whose ingenious ABS anti-lock braking system can actually mean the difference between emerging victorious from hazardous roads, and not emerging at all.

And whose parts and pieces mesh together so well that one automotive critic was moved to characterize the 528e as "sumptuous in a no-nonsense way and immaculately crafted" (Motor Trend).

Your local BMW dealer would be happy to arrange a thorough test drive of the BMW 528e. A triumph of technology in which every day you share in the victory.

THE ULTIMATE DRIVING MACHINE.

*EPA-estimated $\boxed{20}$ mpg, 24 highway. *Fuel efficiency figures are for comparison only. Your actual mileage may vary, depending on speed, weather and trip length.* ©1985 BMW of North America, Inc.
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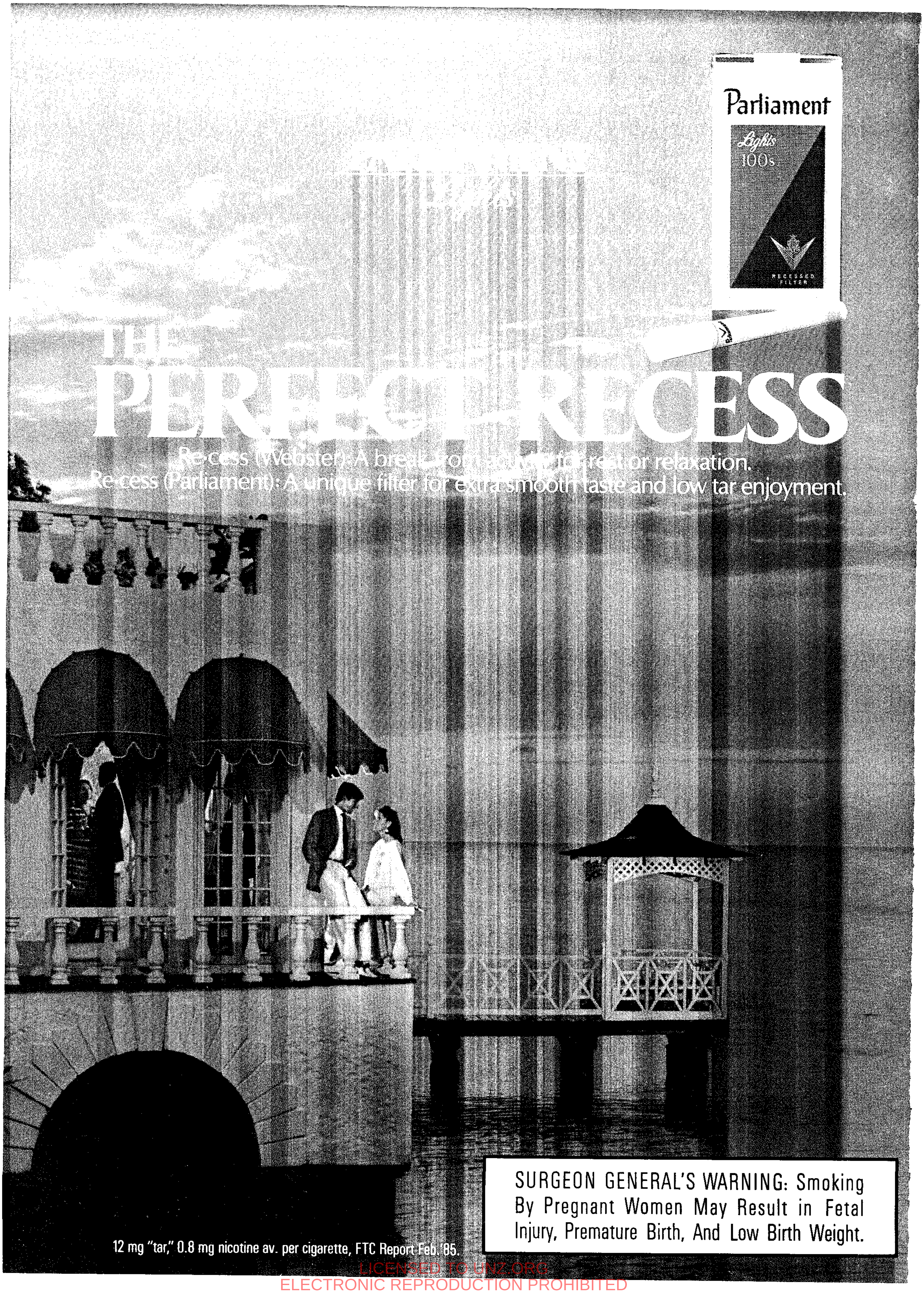
LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.


Parliament
Lights
100s
RECESSED FILTER
THE
PERFECT RECESS
Re·cess (Webster): A break from activity for rest or relaxation.
Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

12 mg "tar," 0.8 mg nicotine av. per cigarette, FTC Report Feb.'85.